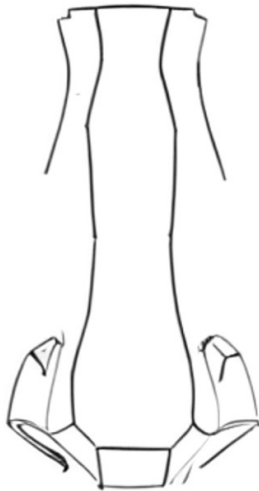
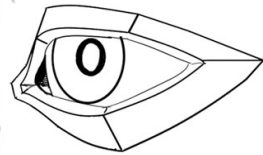


HEAD DRAWING

Tatan



NOSE



CARTOON
STYLE

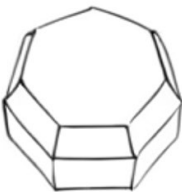


NECK MOVEMENTS

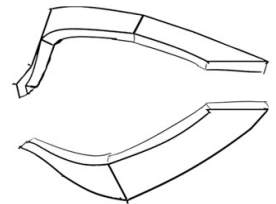
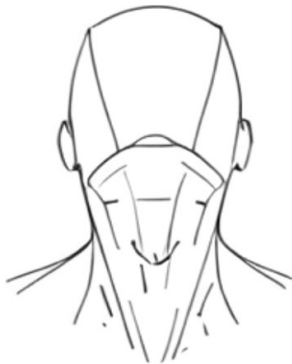
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HEAD DRAWING

Tatan



NOSE



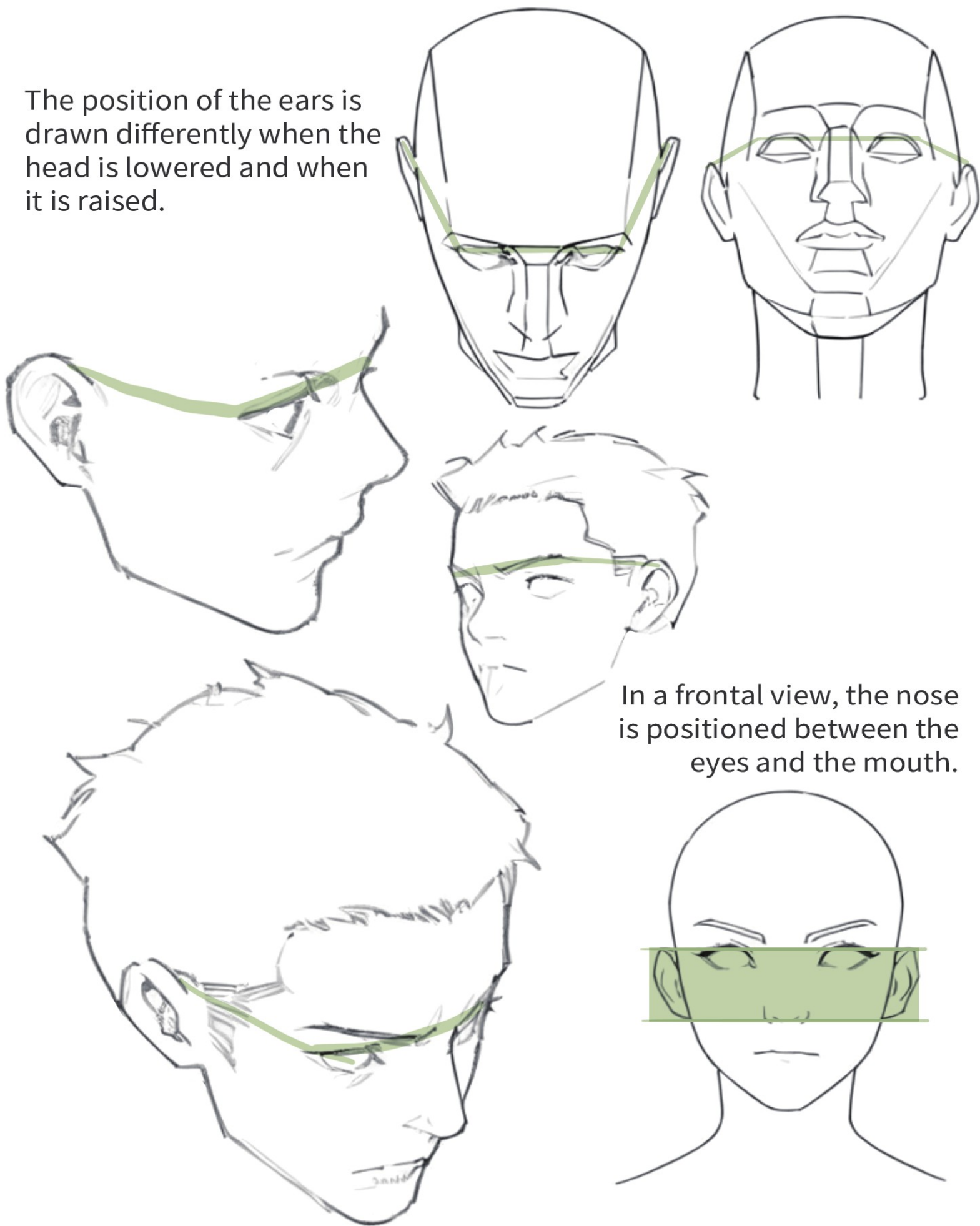
CARTOON
STYLE



NECK MOVEMENTS

1

The position of the ears is drawn differently when the head is lowered and when it is raised.



In a frontal view, the nose is positioned between the eyes and the mouth.

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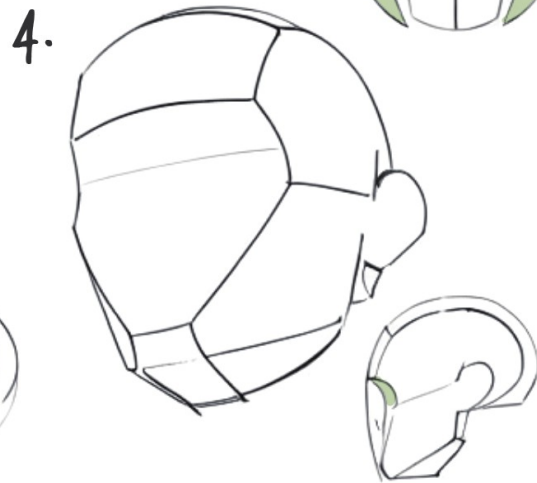
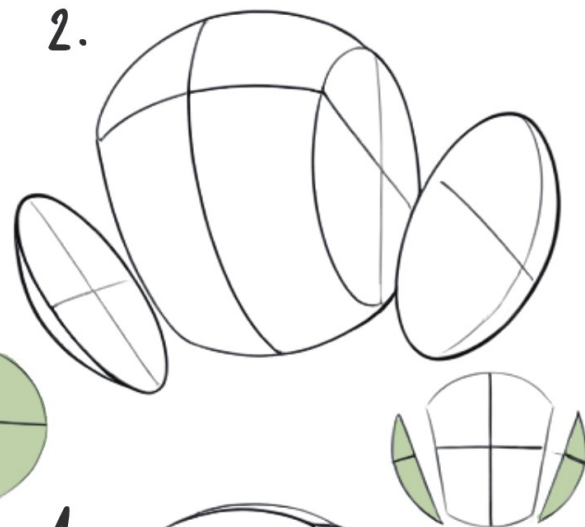
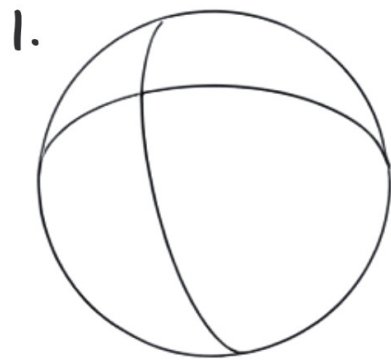
04. MOUTH AND EARS-----	104
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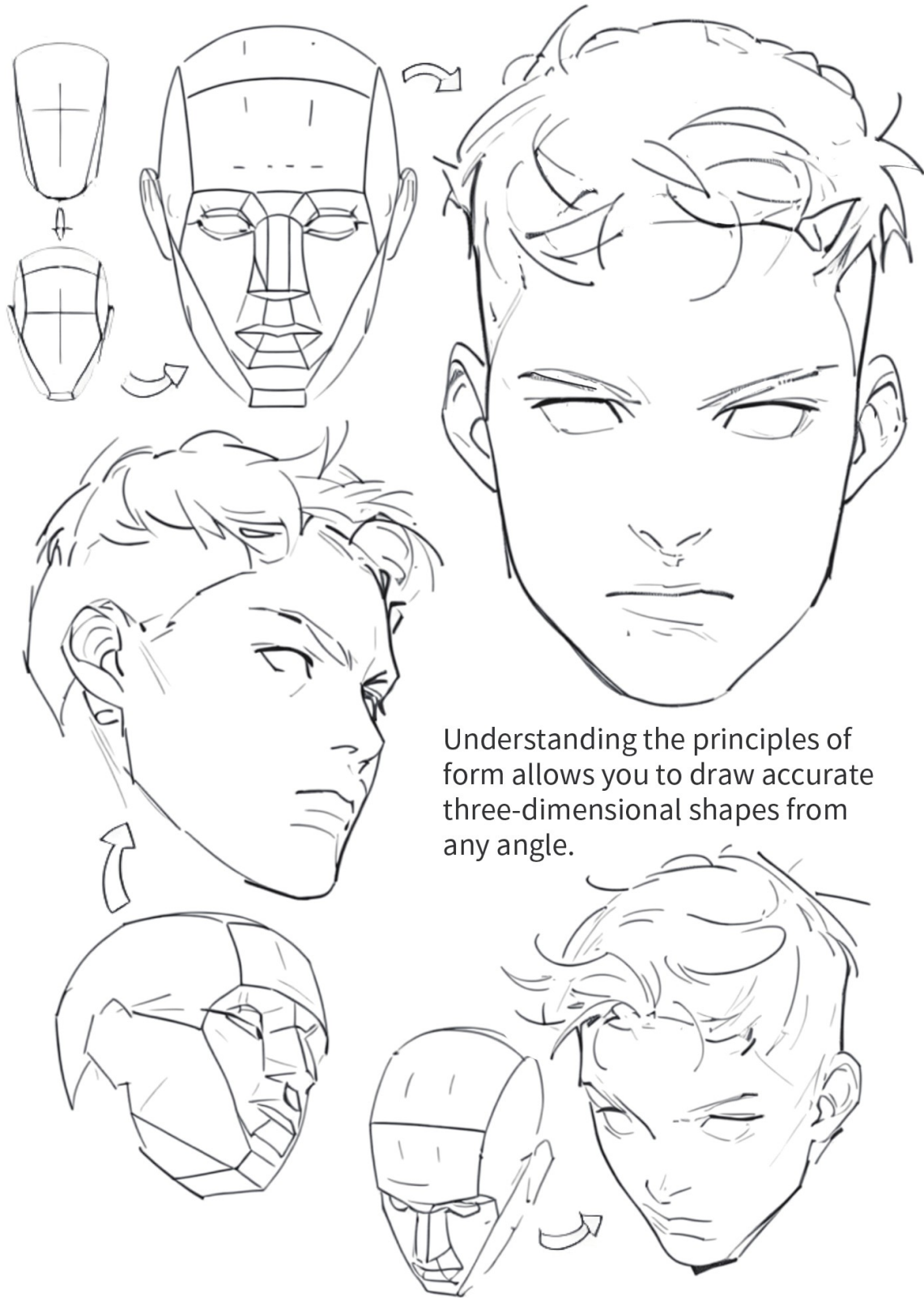
01.
HEAD



01.
HEAD

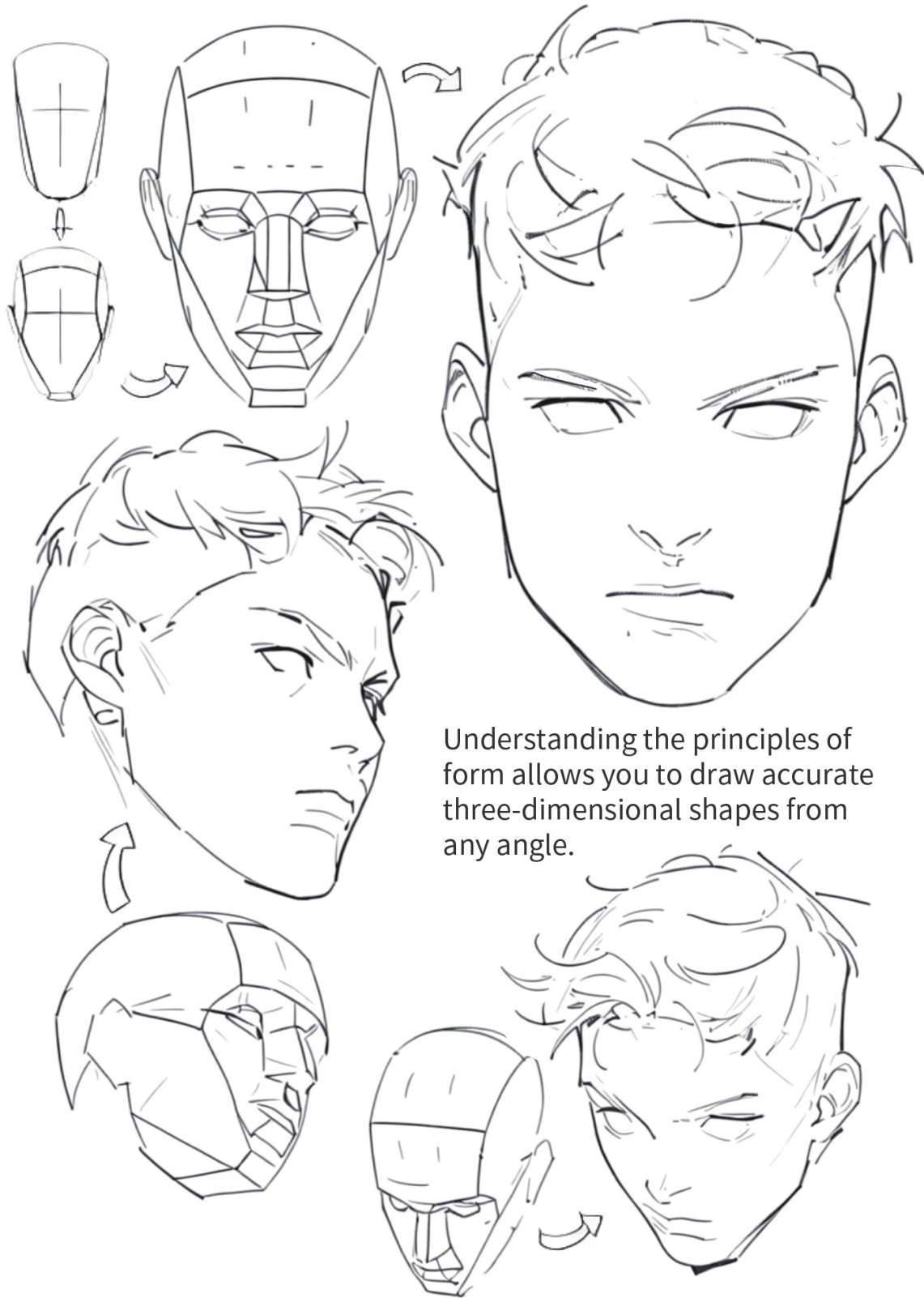


After mastering the general shape of the face, you can learn about features like the eyes, nose, and mouth. The drawing sequence above is adapted from 'Andrew Loomis' method of drawing faces.



Understanding the principles of form allows you to draw accurate three-dimensional shapes from any angle.

HEAD DRAWING

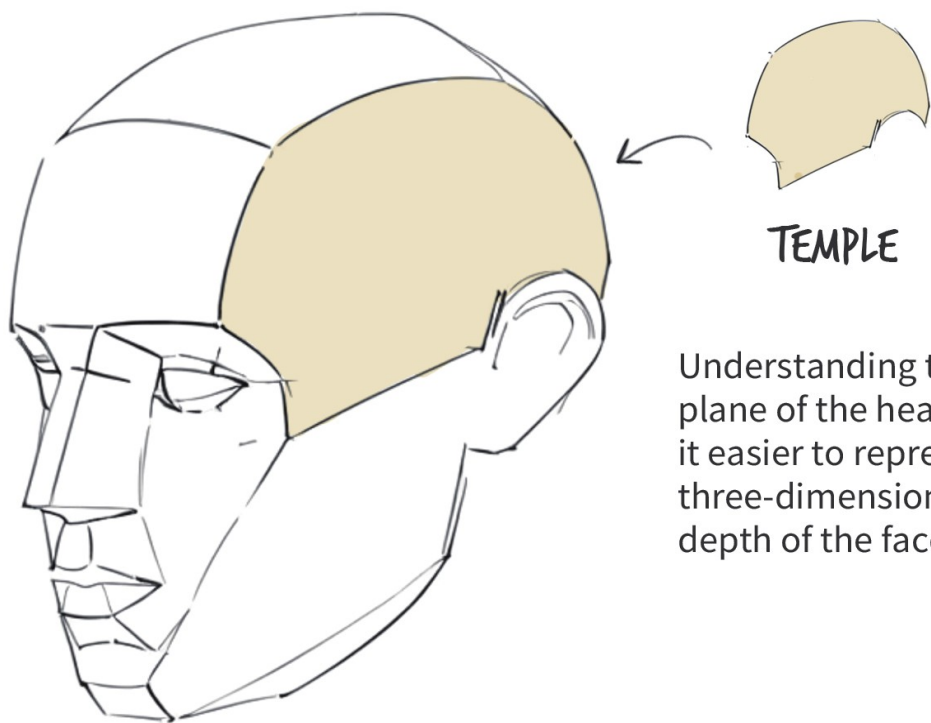
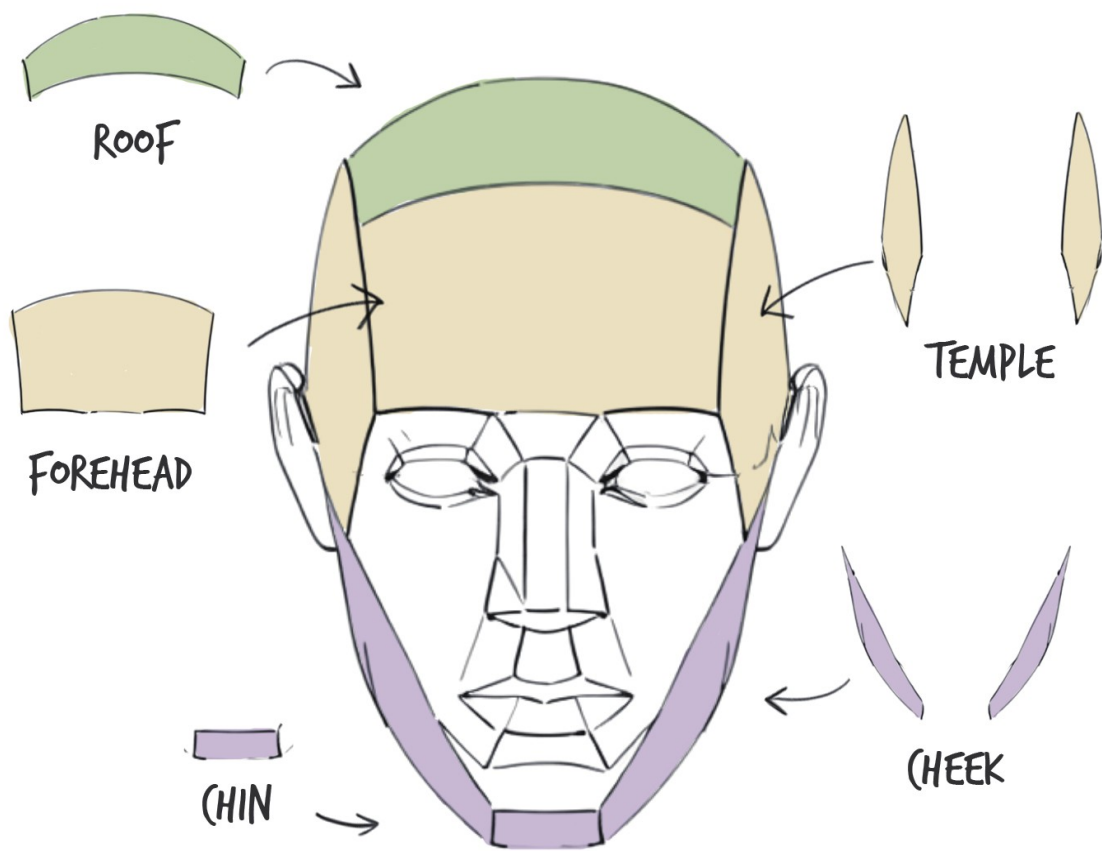


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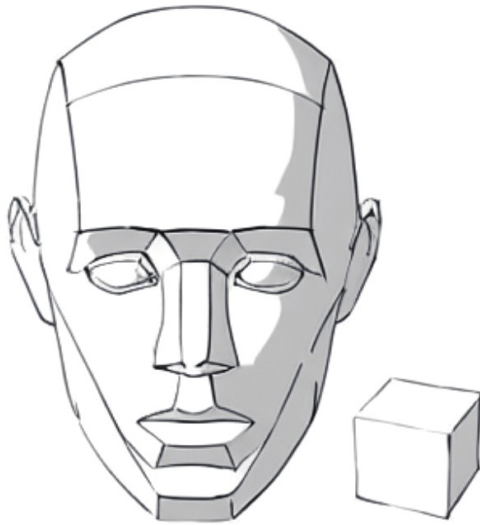
HEAD DRAWING

8

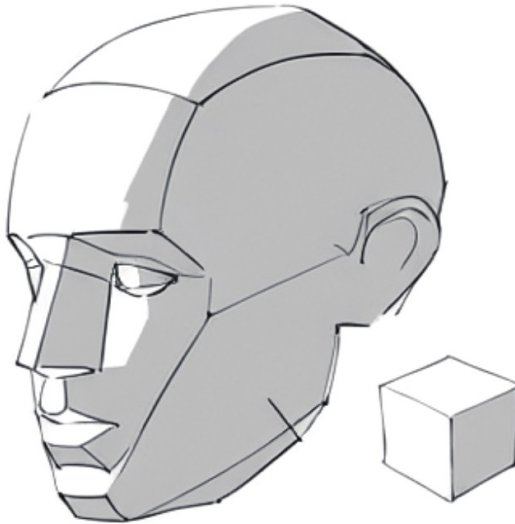
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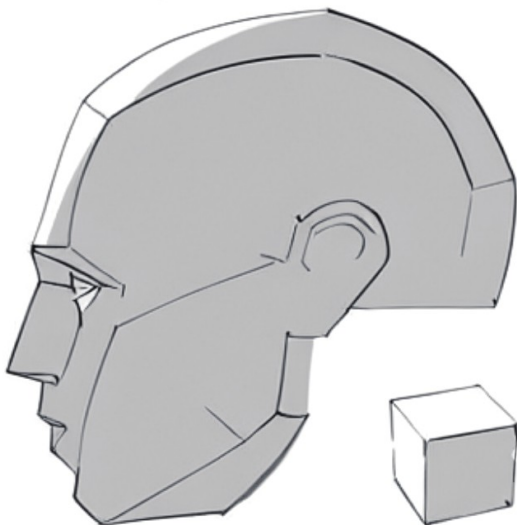
Understanding the plane of the head makes it easier to represent the three-dimensional depth of the face.



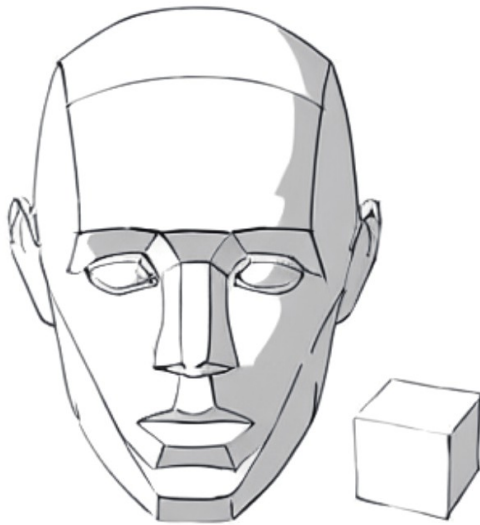
Understanding the form makes it easier to create shadows. Additionally, adding light and shade enhances the three-dimensional effect of the form. However, shadows may not be essential depending on the style of the drawing.



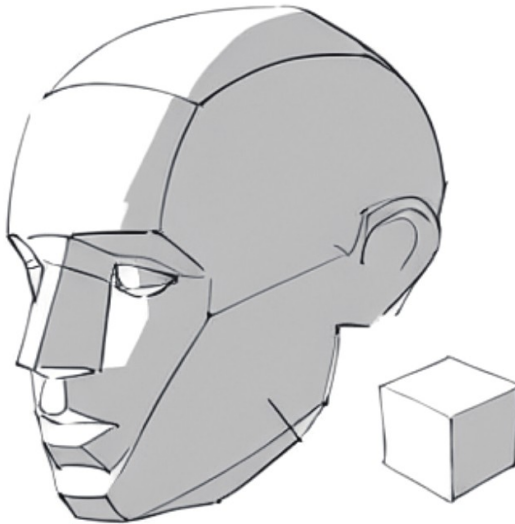
You can also create the desired atmosphere with light.



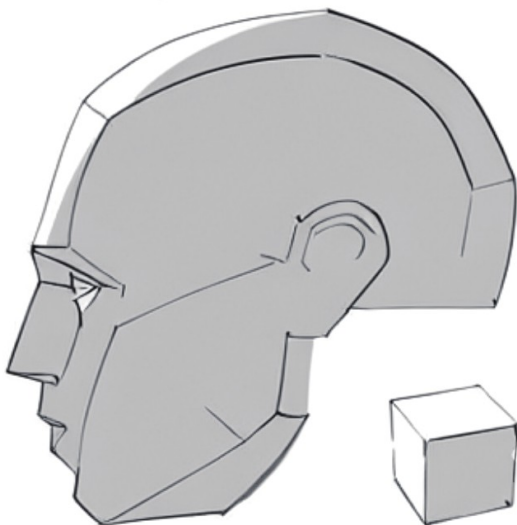
HEAD DRAWING



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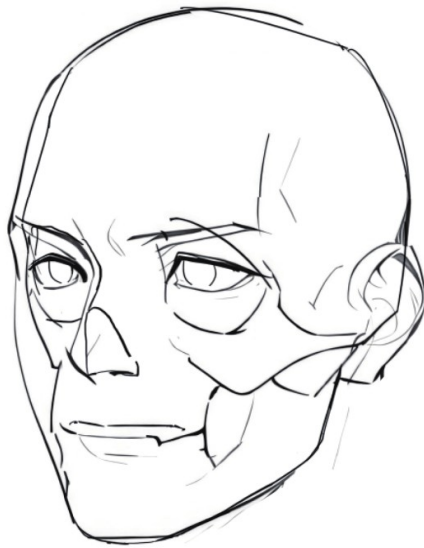
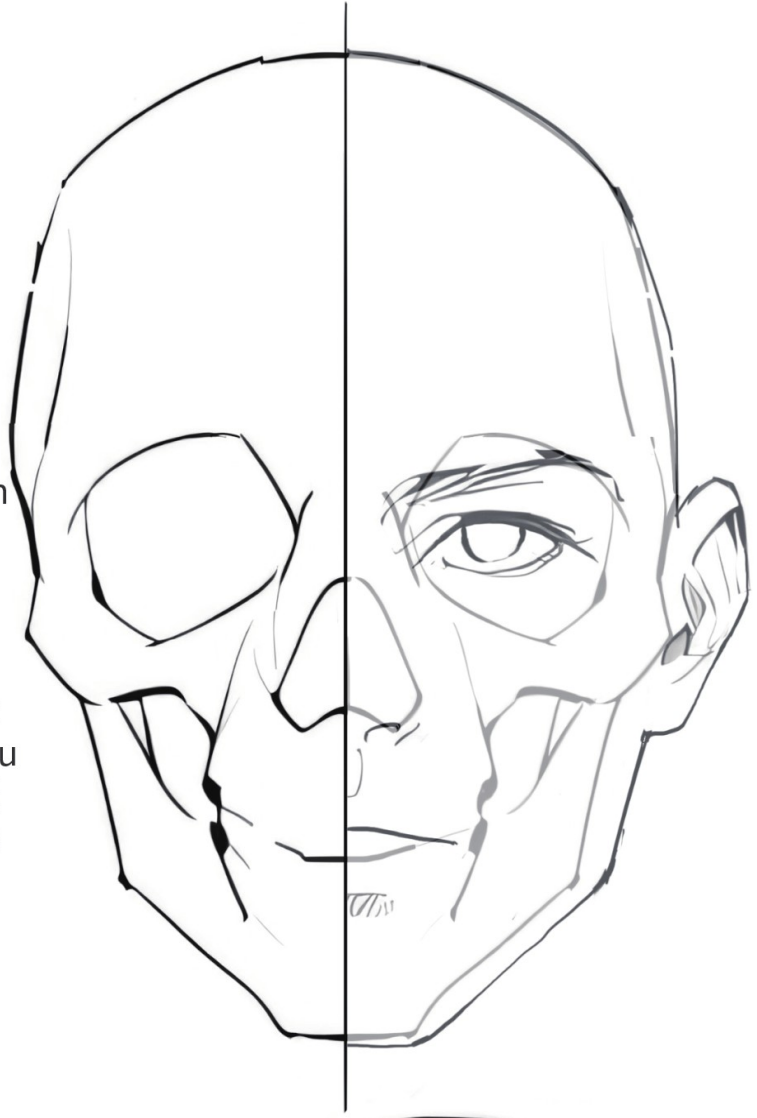
HEAD DRAWING

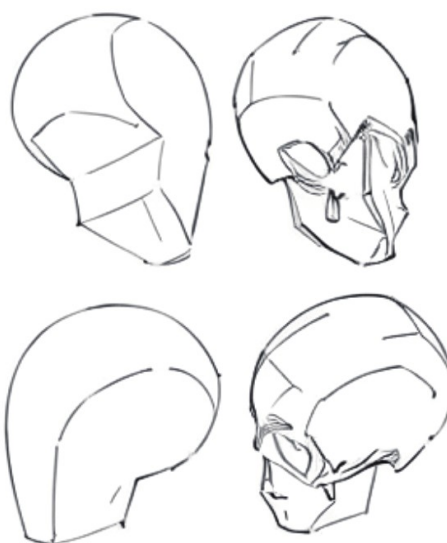
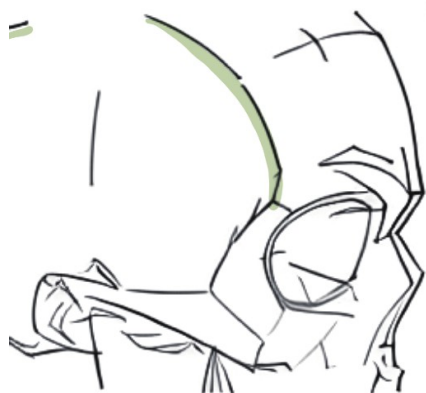
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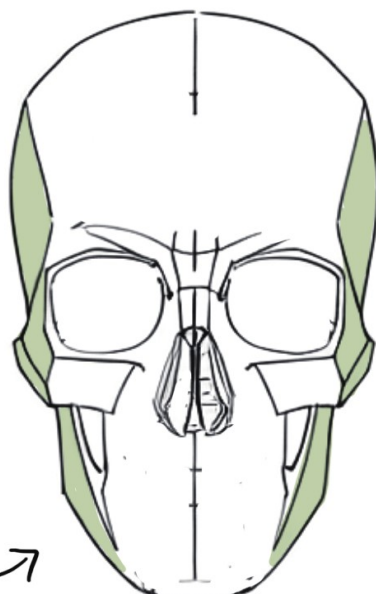
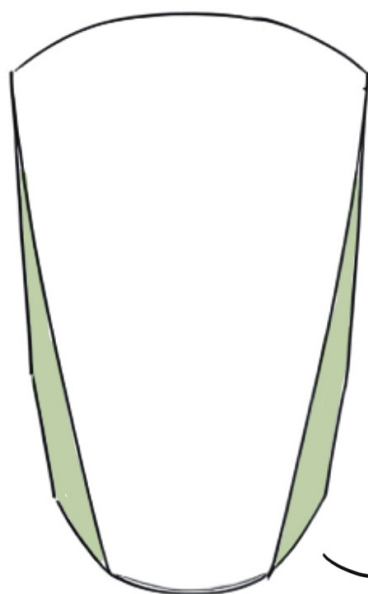
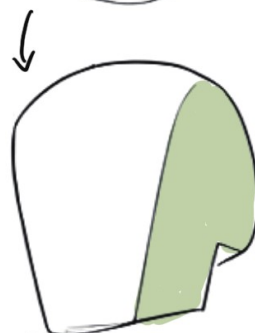
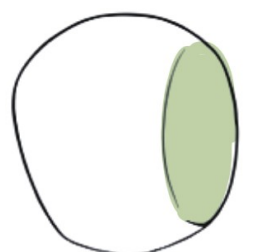
ANATOMY

It's also recommended to study anatomy along with drawing. Of course, you don't need to memorize every detailed term. Studying anatomy plays an important role in understanding the arrangement and relationships of different parts of the body. Through anatomical knowledge, you can accurately understand the shape and proportions of the human body.



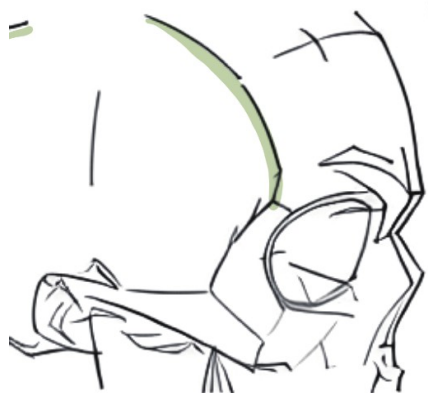
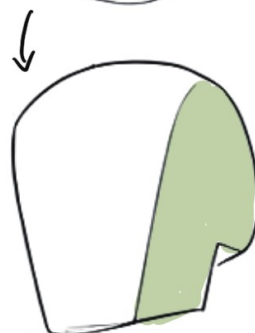
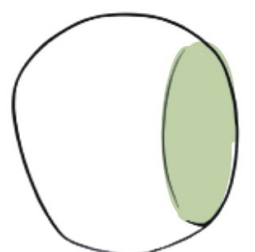
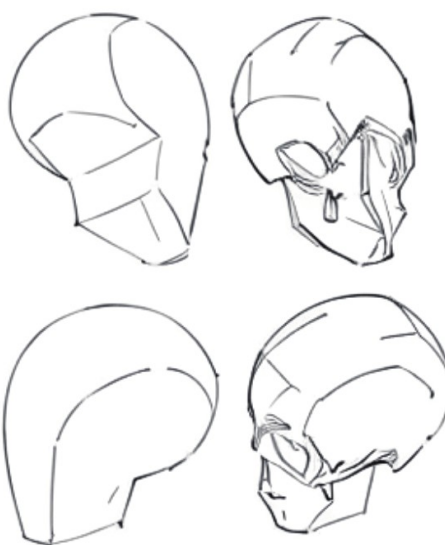


The principles of planes can also be applied to the skull structure.

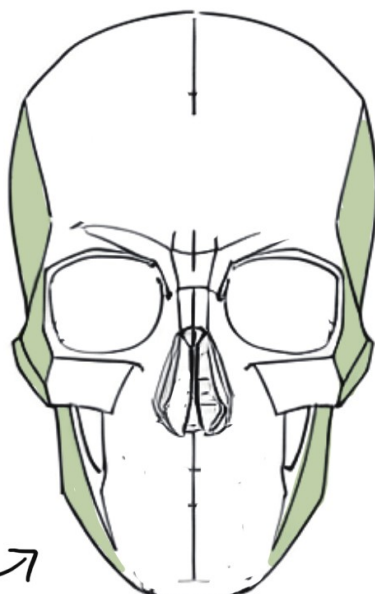
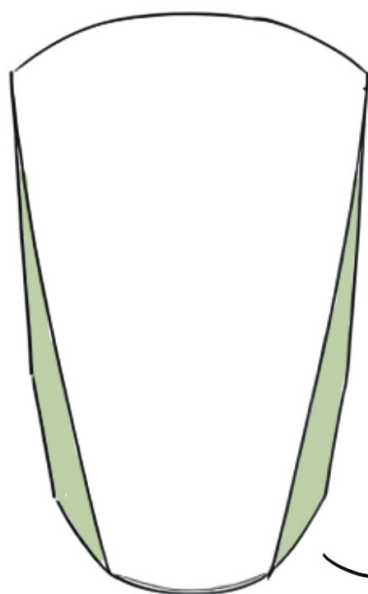


HEAD DRAWING

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The principles of planes can also be applied to the skull structure.



HEAD DRAWING

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HEAD

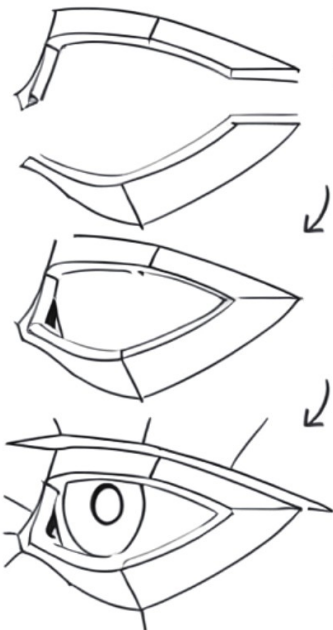


EAR

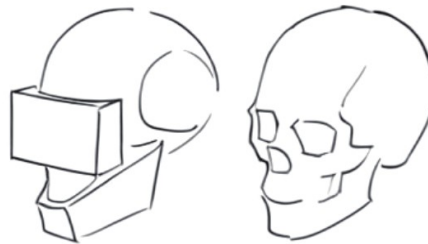
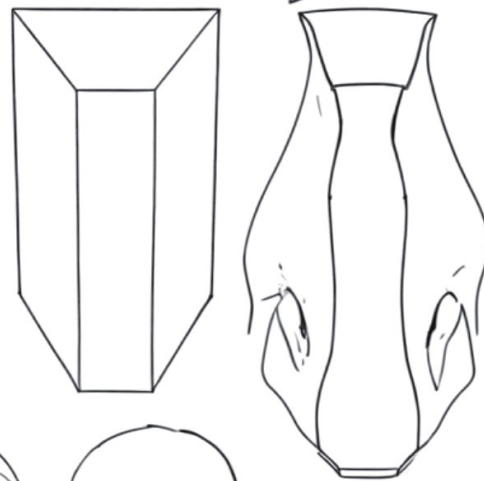


Instead of drawing complex shapes directly, start by conceptualizing the basic form and then proceed to draw it out.

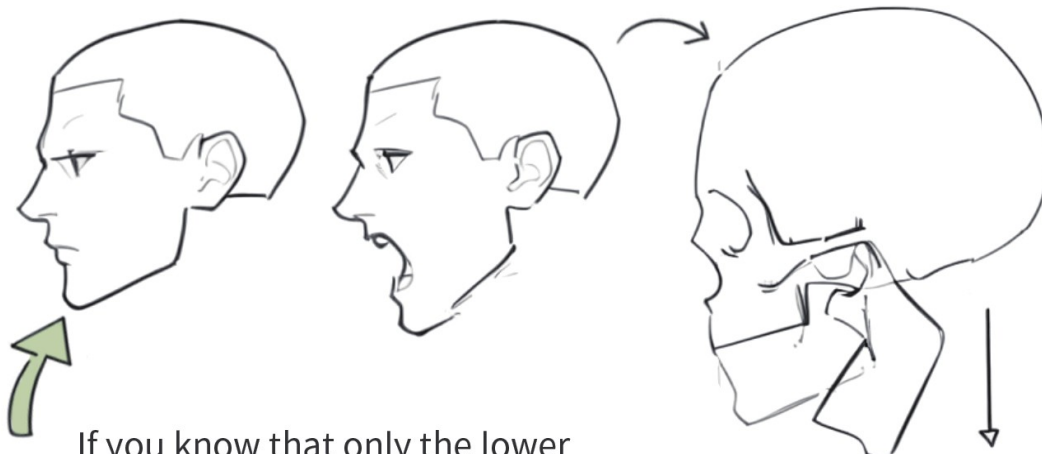
EYE



NOSE



SKULL



If you know that only the lower jaw moves when opening the mouth, you can exaggerate the form or draw it in a way that doesn't look awkward in other drawing styles.

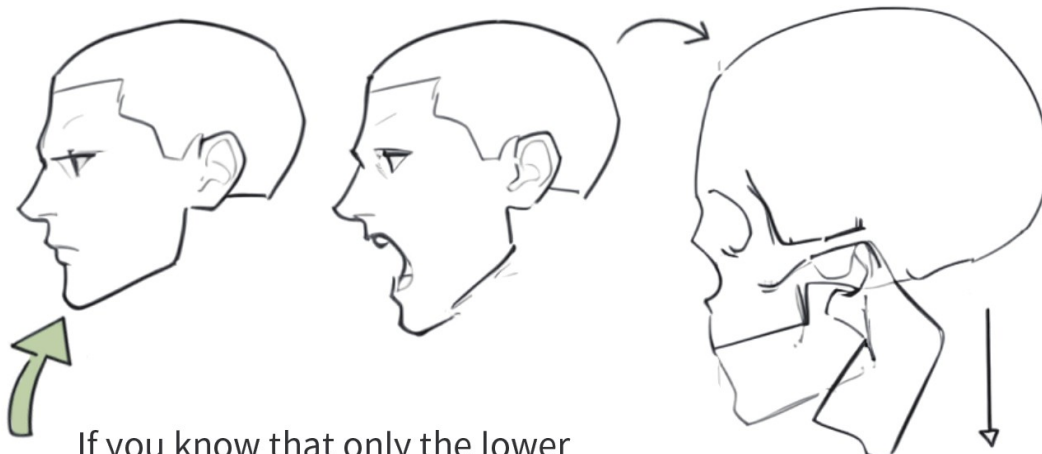


When drawing a three-quarter view, apply the slight obscuring of one eye by the nose.



The detailed tips, terminology, and formulas may not be the same for every drawing style. However, it's good to explore and develop your own style gradually after grasping the basics.

HEAD DRAWING



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The detailed tips, terminology, and formulas may not be the same for every drawing style. However, it's good to explore and develop your own style gradually after grasping the basics.

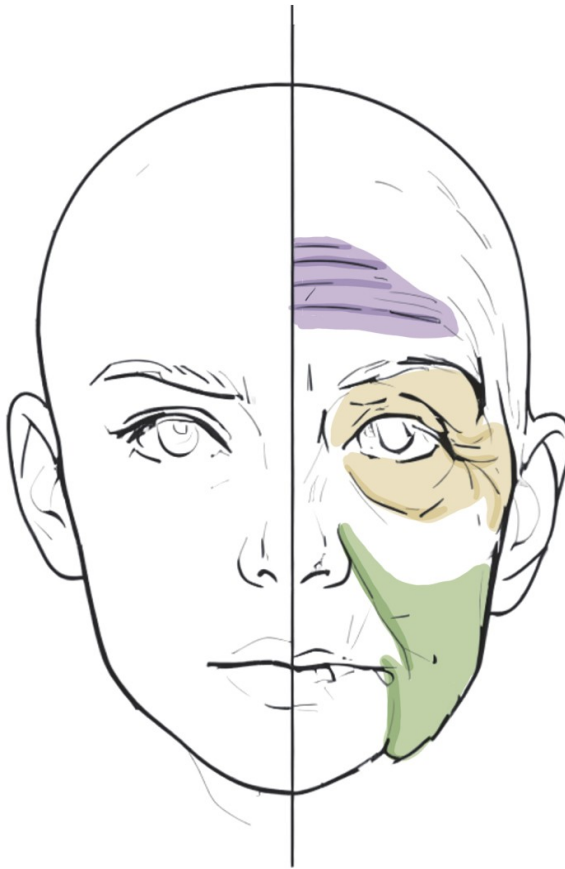
HEAD DRAWING

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WHERE WRINKLES FORM FREQUENTLY

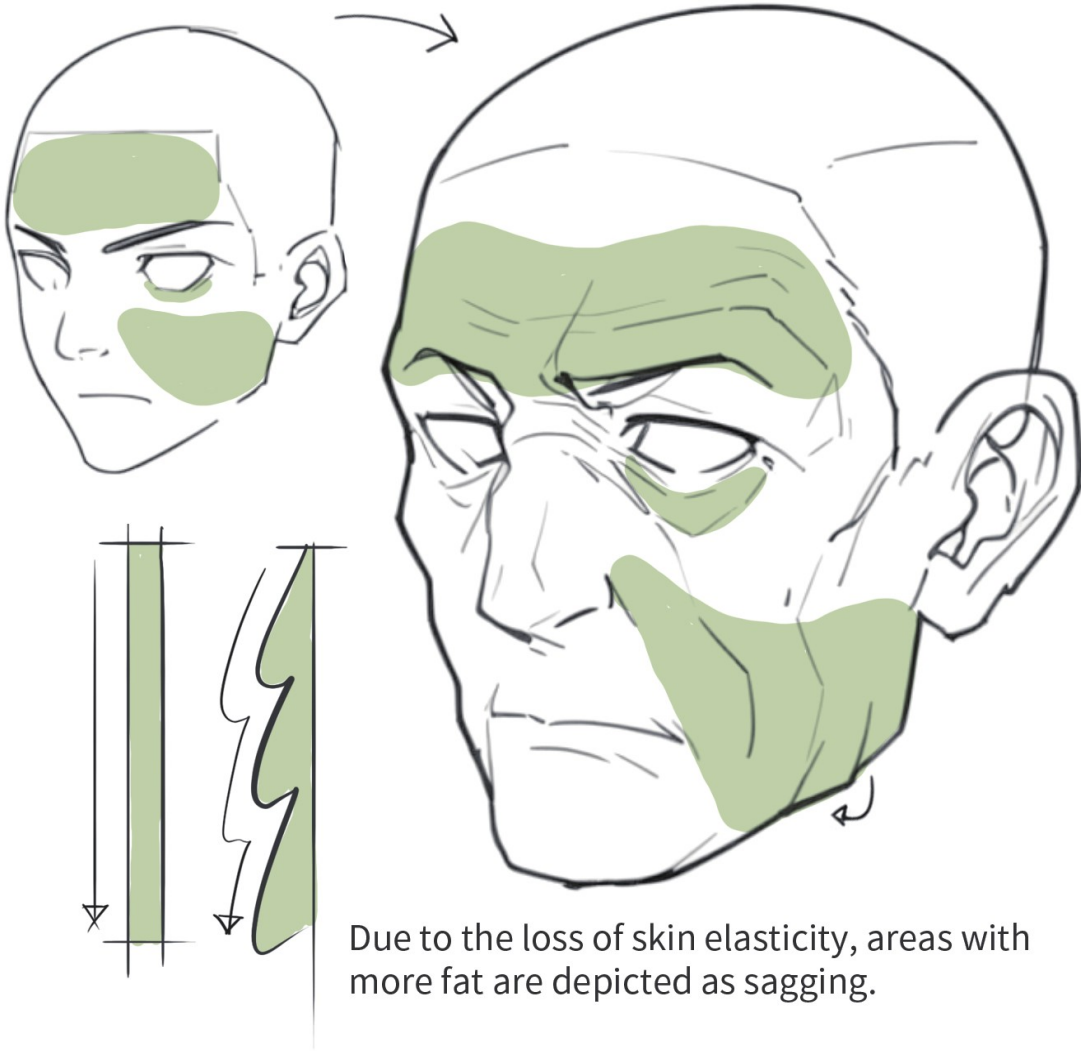
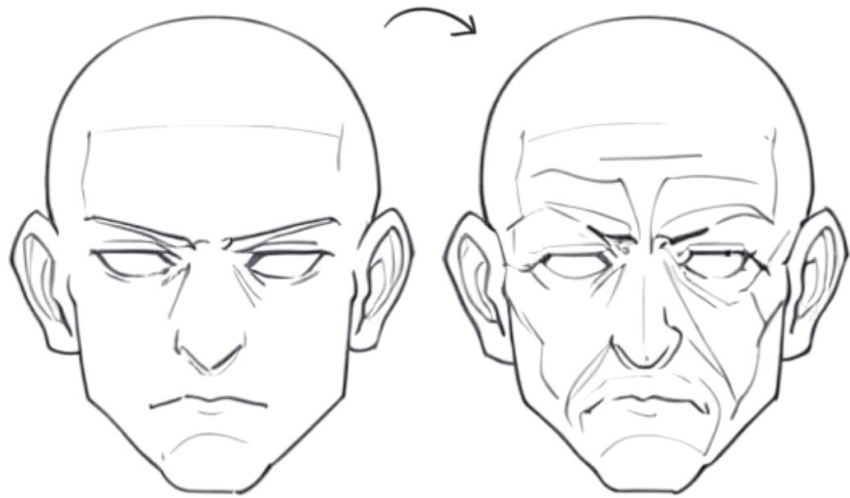
The forehead, around the eyes, and laugh lines often form due to the frequent use of muscles involved in emotional expression. Expressions like furrowing the brow or widening the eyes repeatedly fold the skin, and the more frequent these movements are, the more likely wrinkles are to form.



The jawline does not run smoothly due to sagging wrinkles.



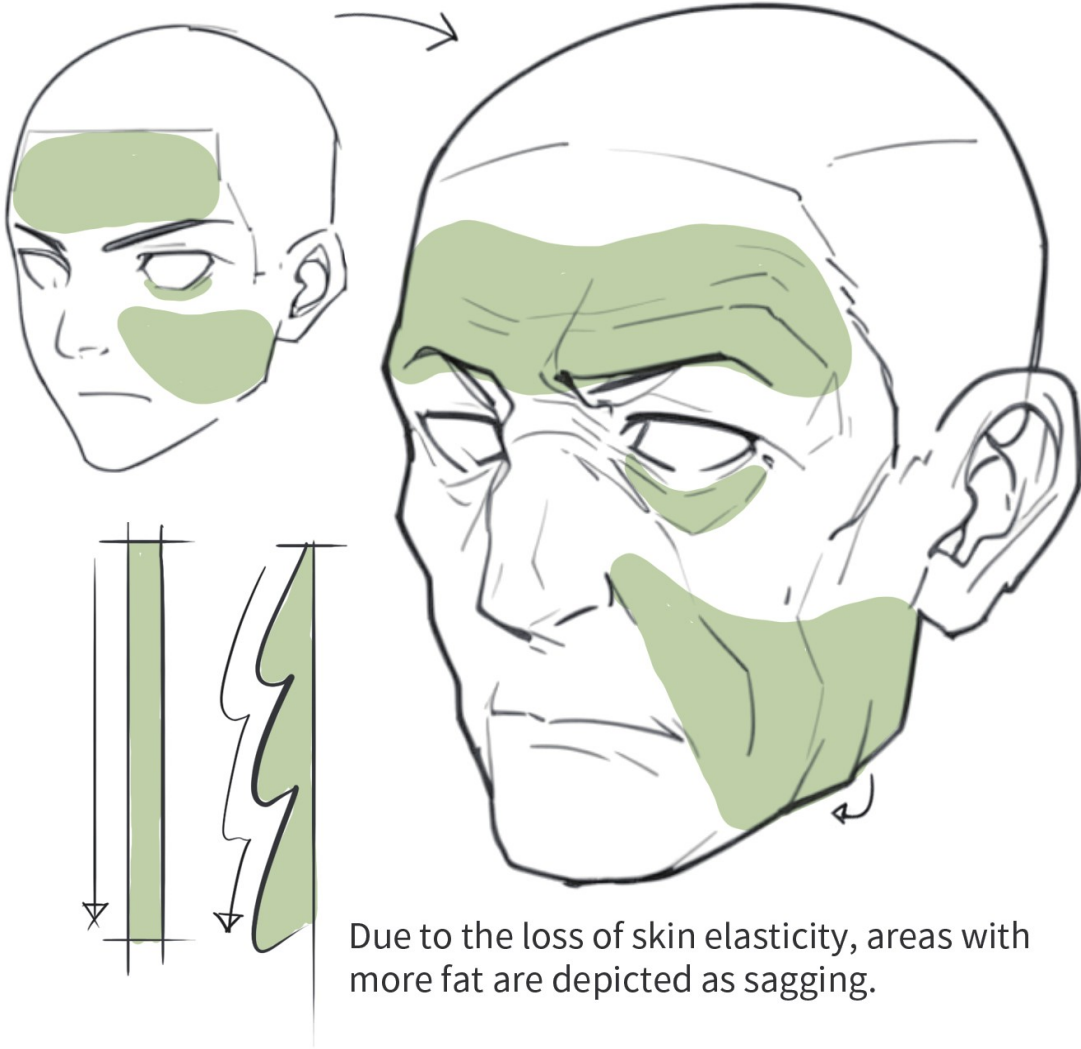
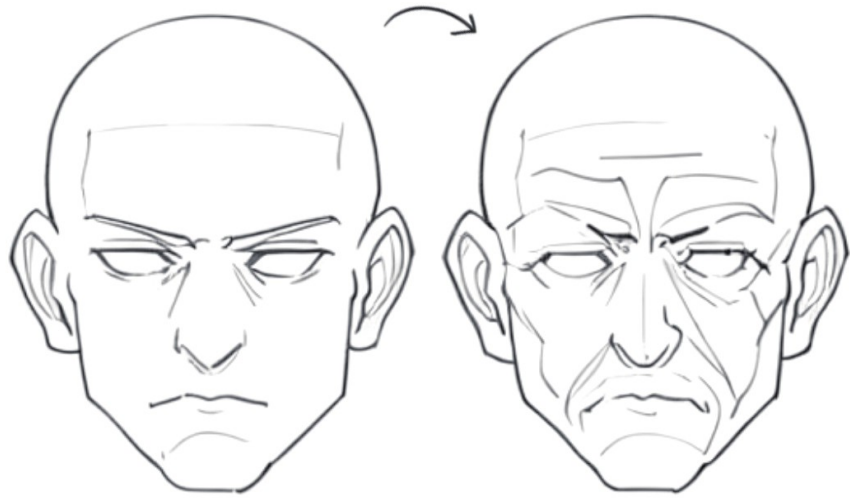
Even as they age,
the distinctive
features of the
character should
not disappear.



Due to the loss of skin elasticity, areas with
more fat are depicted as sagging.

HEAD DRAWING

Even as they age,
the distinctive
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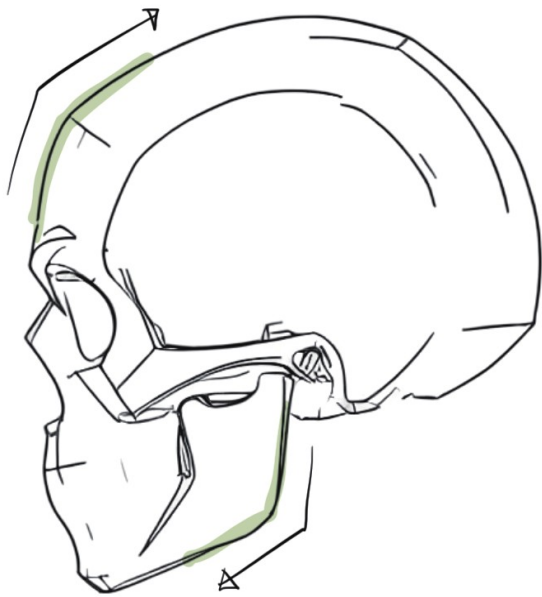


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more fat are depicted as sagging.

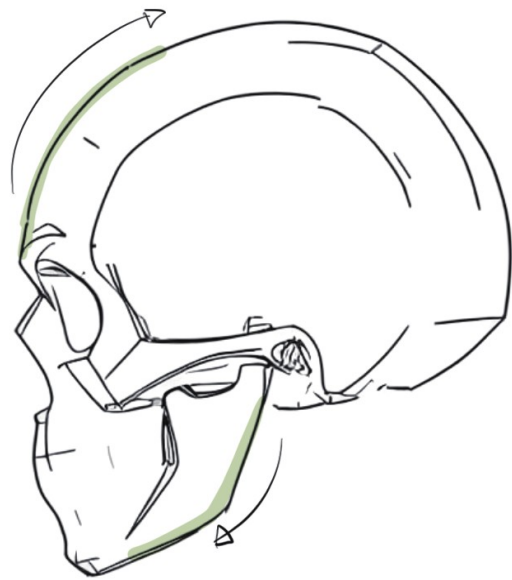
HEAD DRAWING

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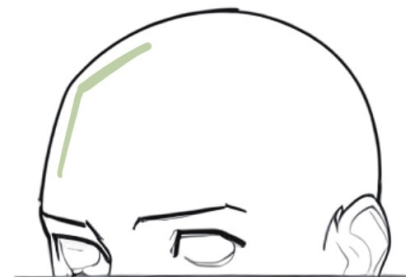
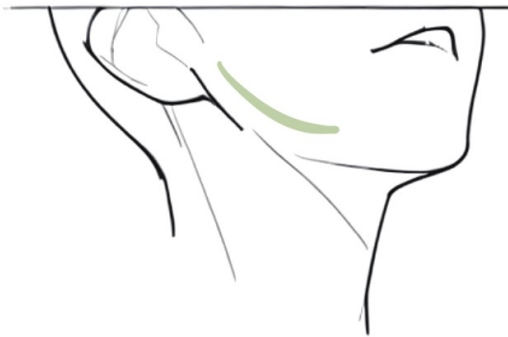


MALE

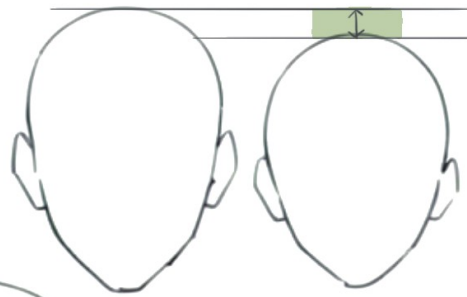


FEMALE

The jawline of a male is more angular,
while that of a female is more rounded.



The forehead of a female is rounded,
while that of a male is angular.



Make the male face larger.

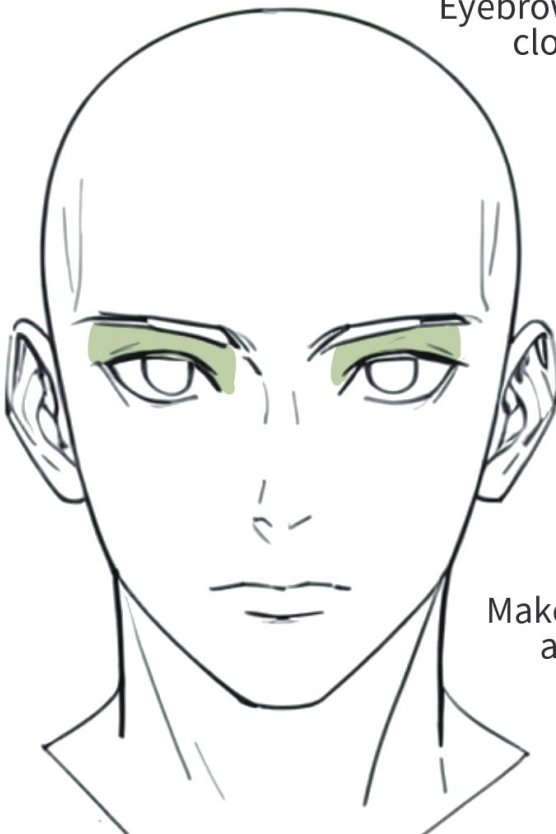


Emphasize the nose more.

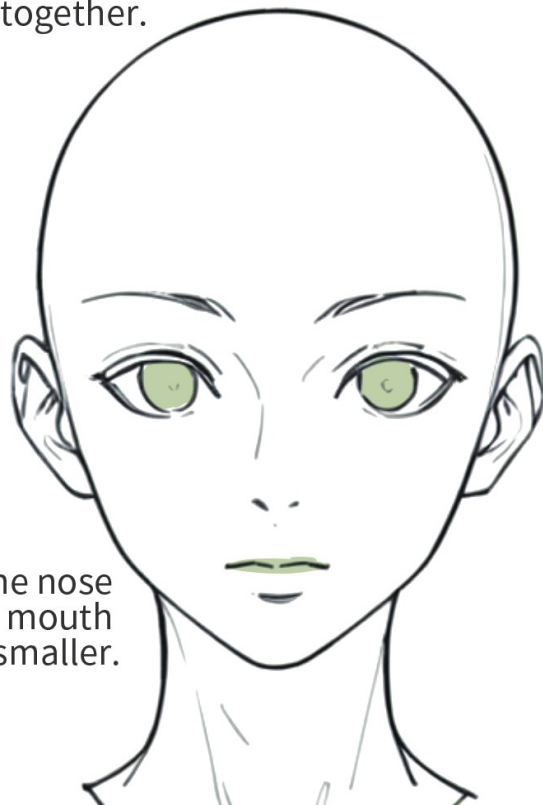


Eyebrows and eyes close together.

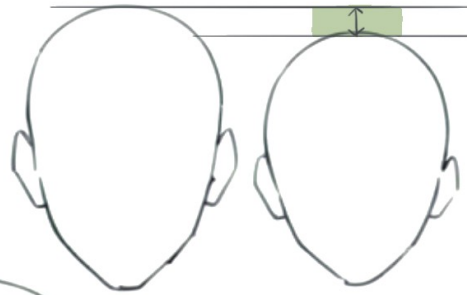
Enlarge the eyes beyond their actual size.



Make the nose and mouth smaller.



HEAD DRAWING



Make the male face larger.

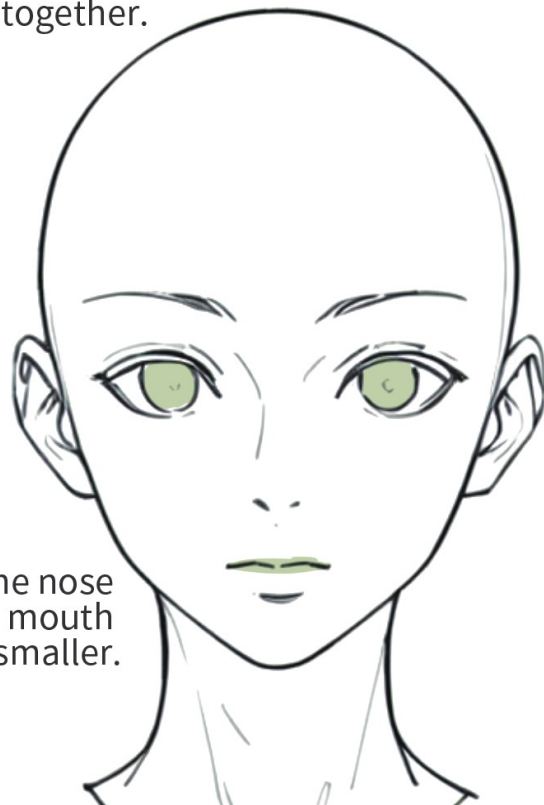
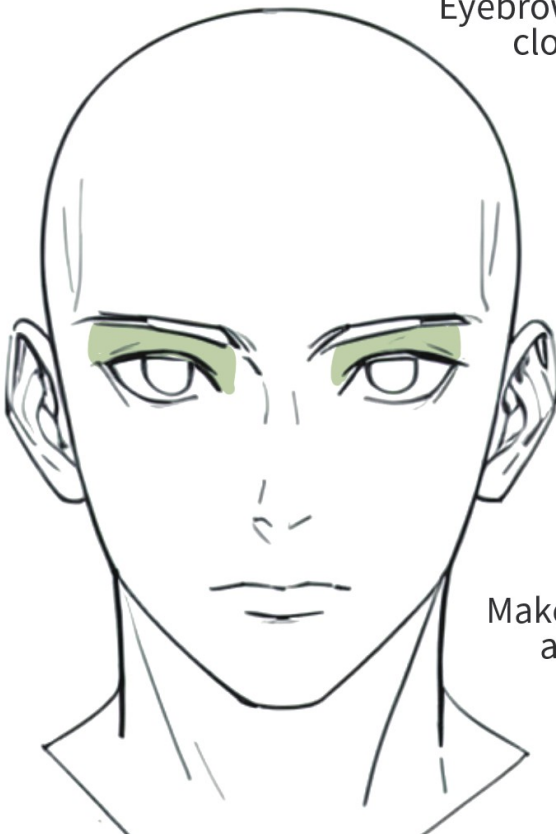


Emphasize the nose more.



Eyebrows and eyes close together.

Enlarge the eyes beyond their actual size.

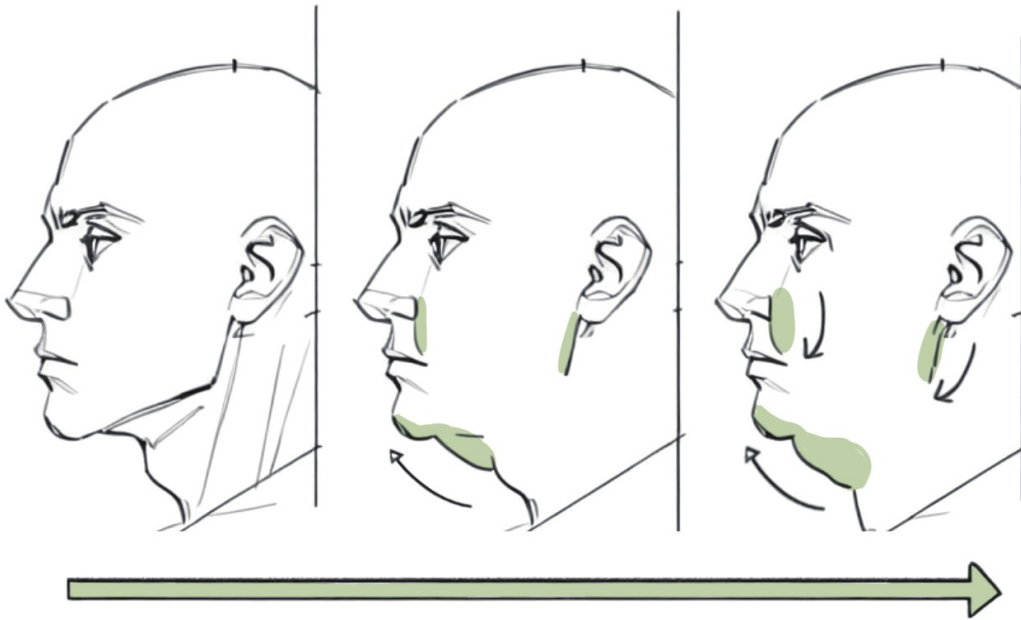


Make the nose and mouth smaller.

HEAD DRAWING

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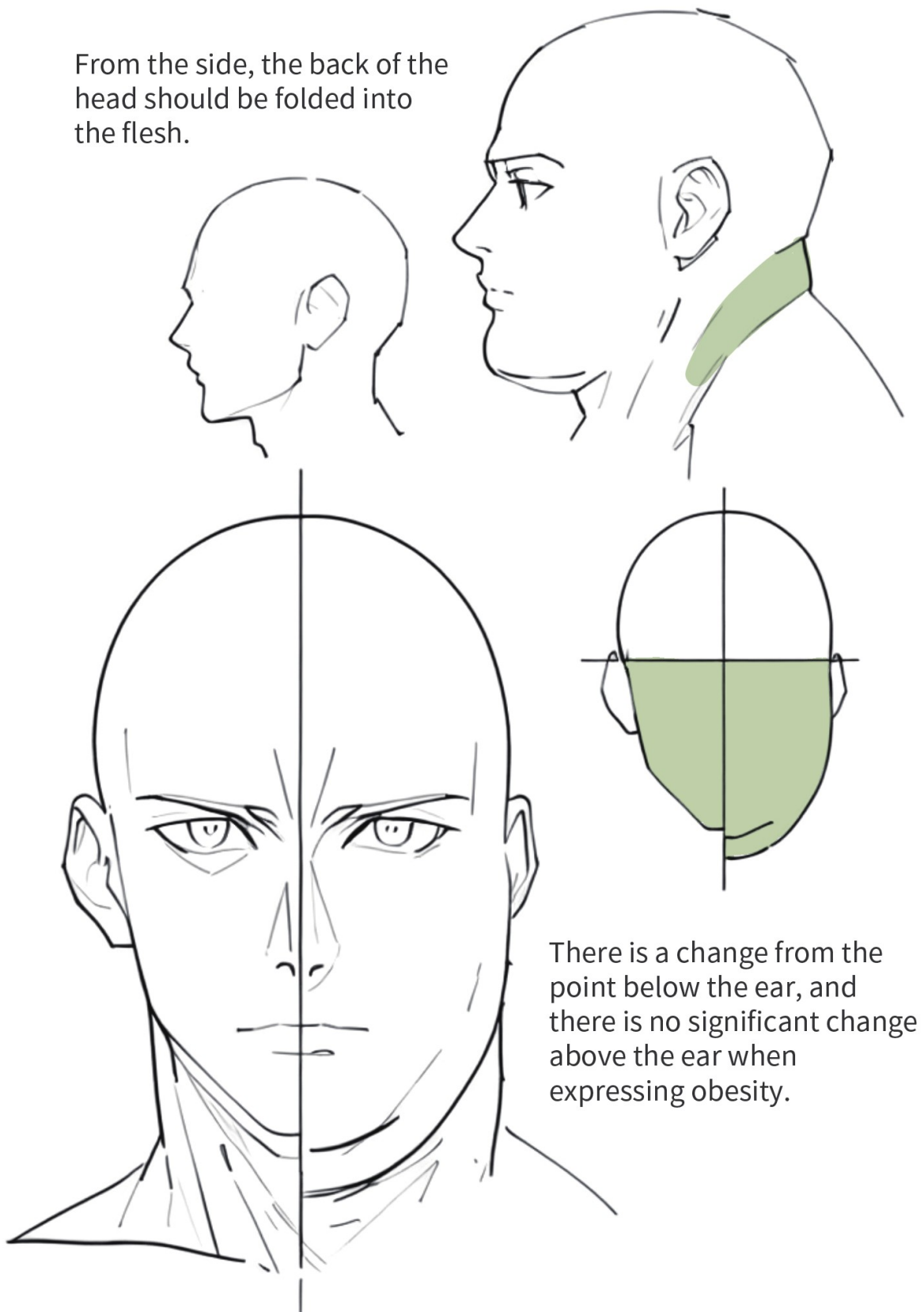
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As fat accumulates, chin fat increases, and the nose becomes buried by the flesh.



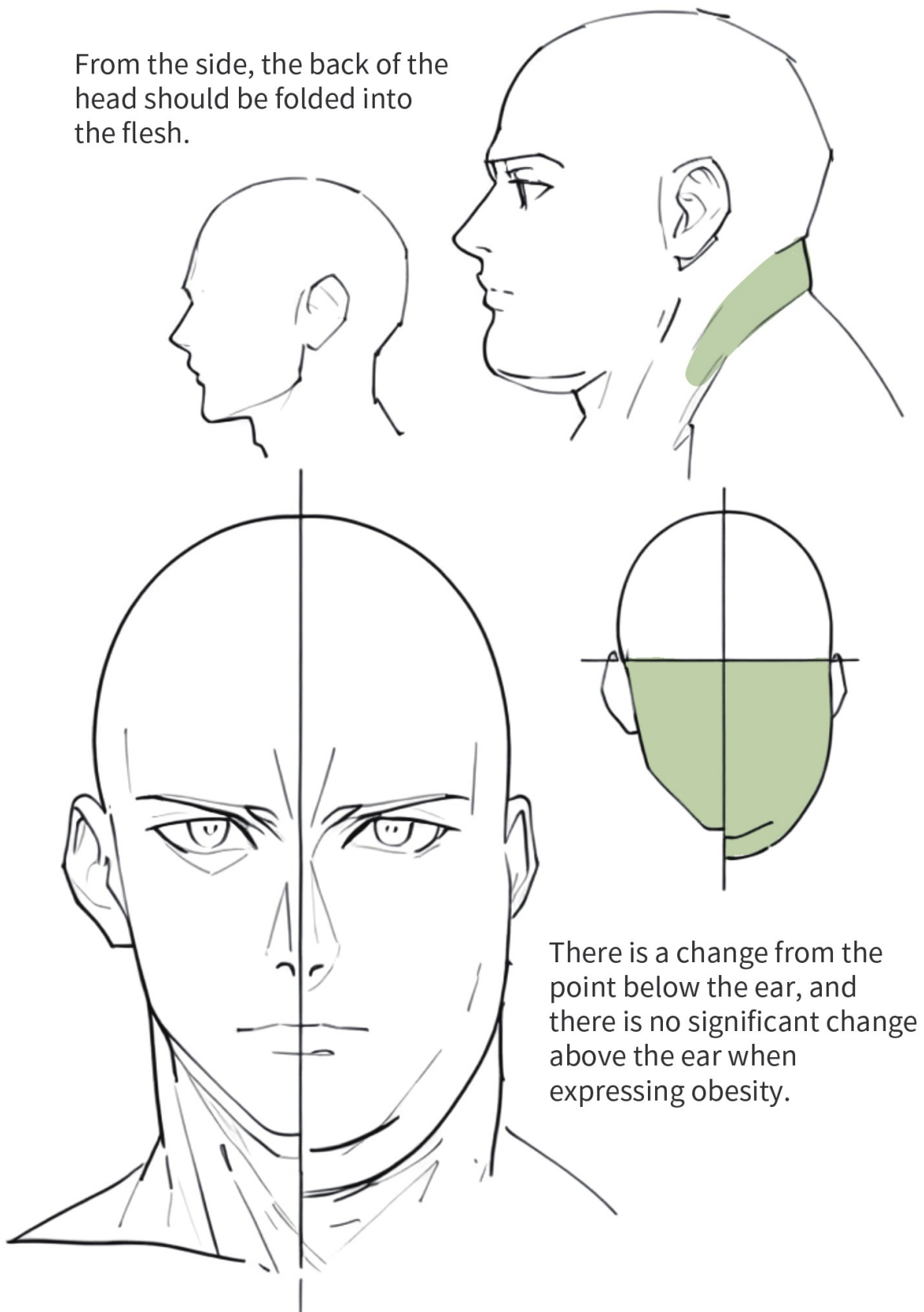
From the side, the back of the head should be folded into the flesh.



There is a change from the point below the ear, and there is no significant change above the ear when expressing obesity.

HEAD DRAWING

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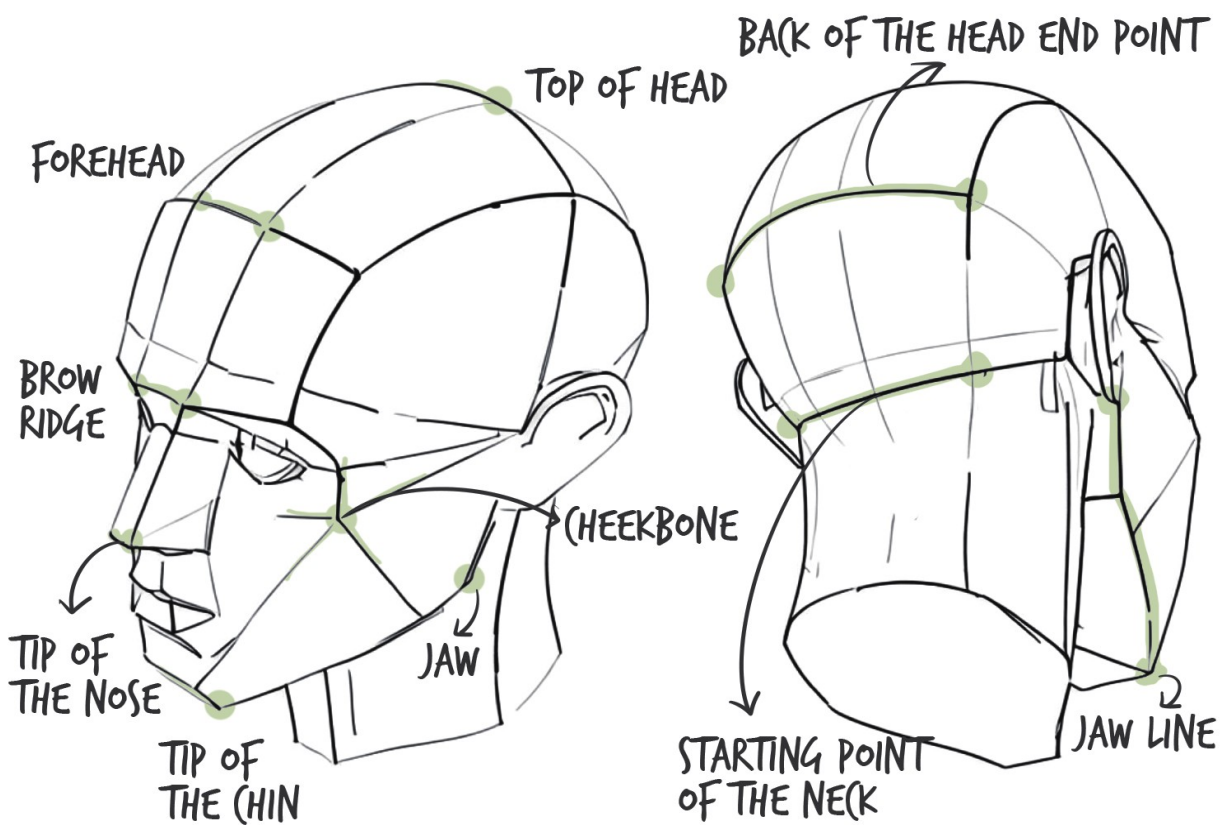
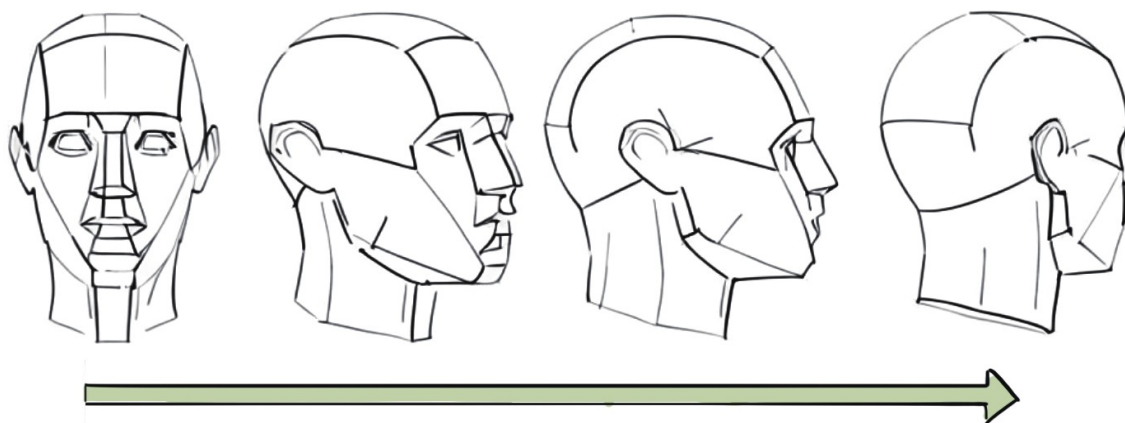


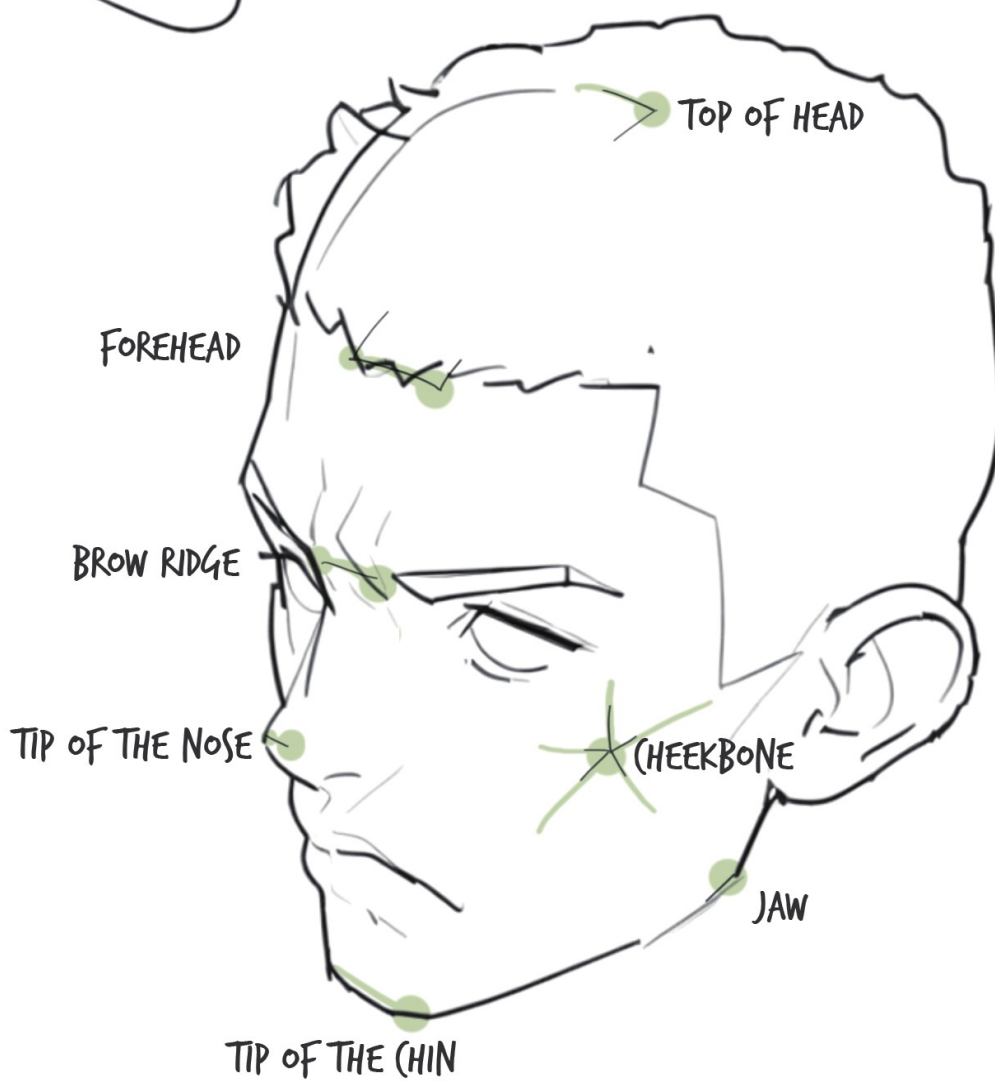
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HEAD DRAWING

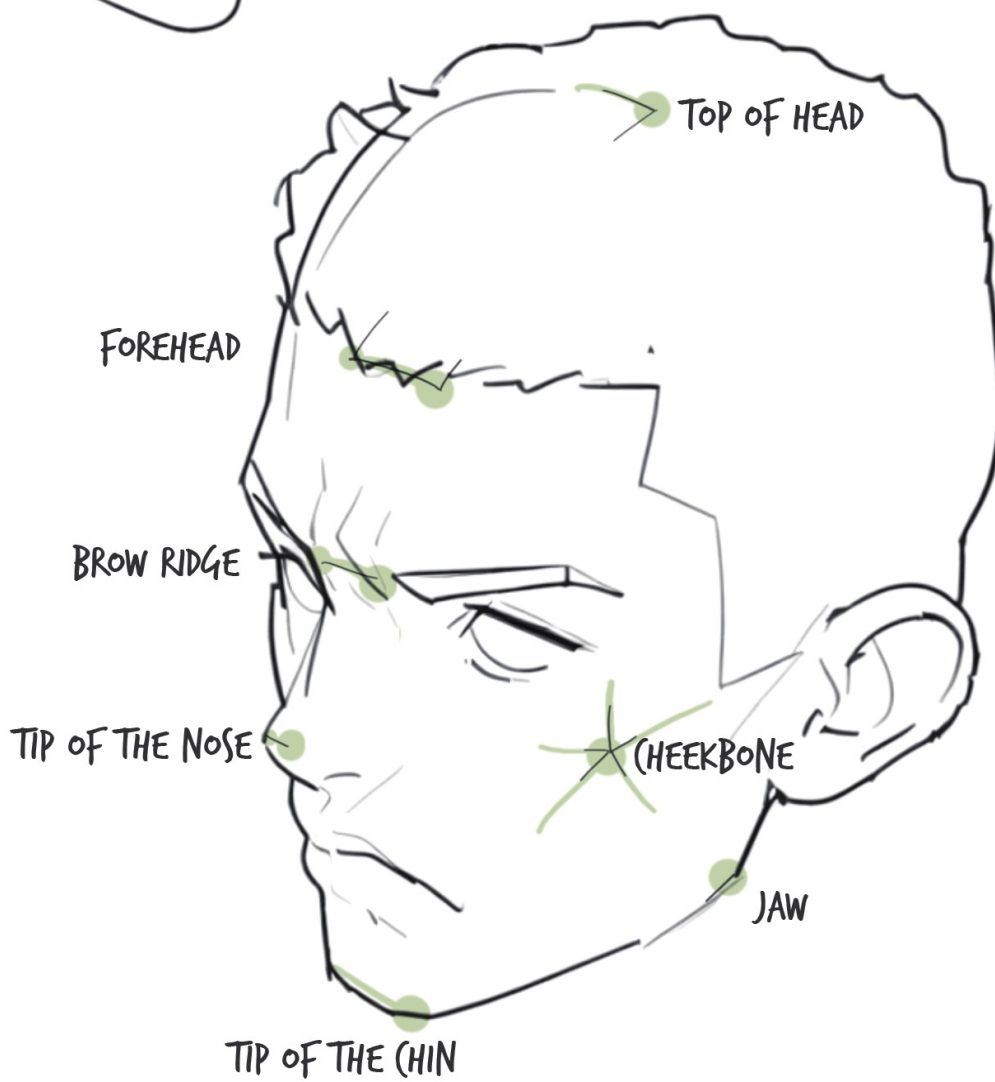
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HEAD DRAWING



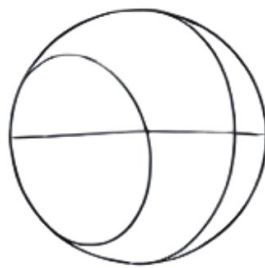
HEAD DRAWING

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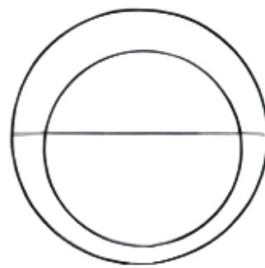
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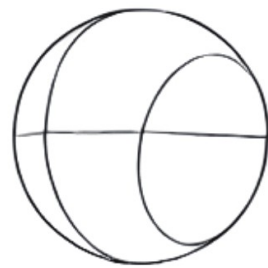
Front



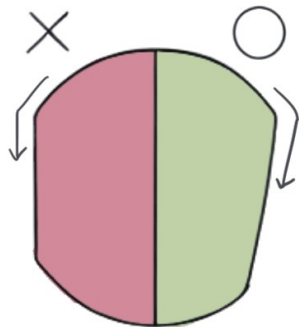
3/4



Side



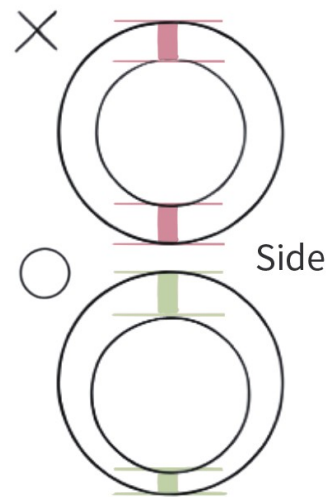
4/3



Front

Cut the circle diagonally rather than vertically.

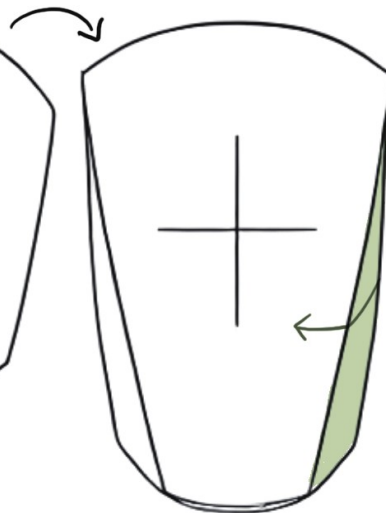
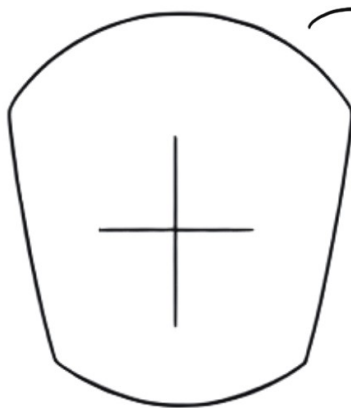
Because it is cut at an angle, the cut side is not in the exact center.



Side

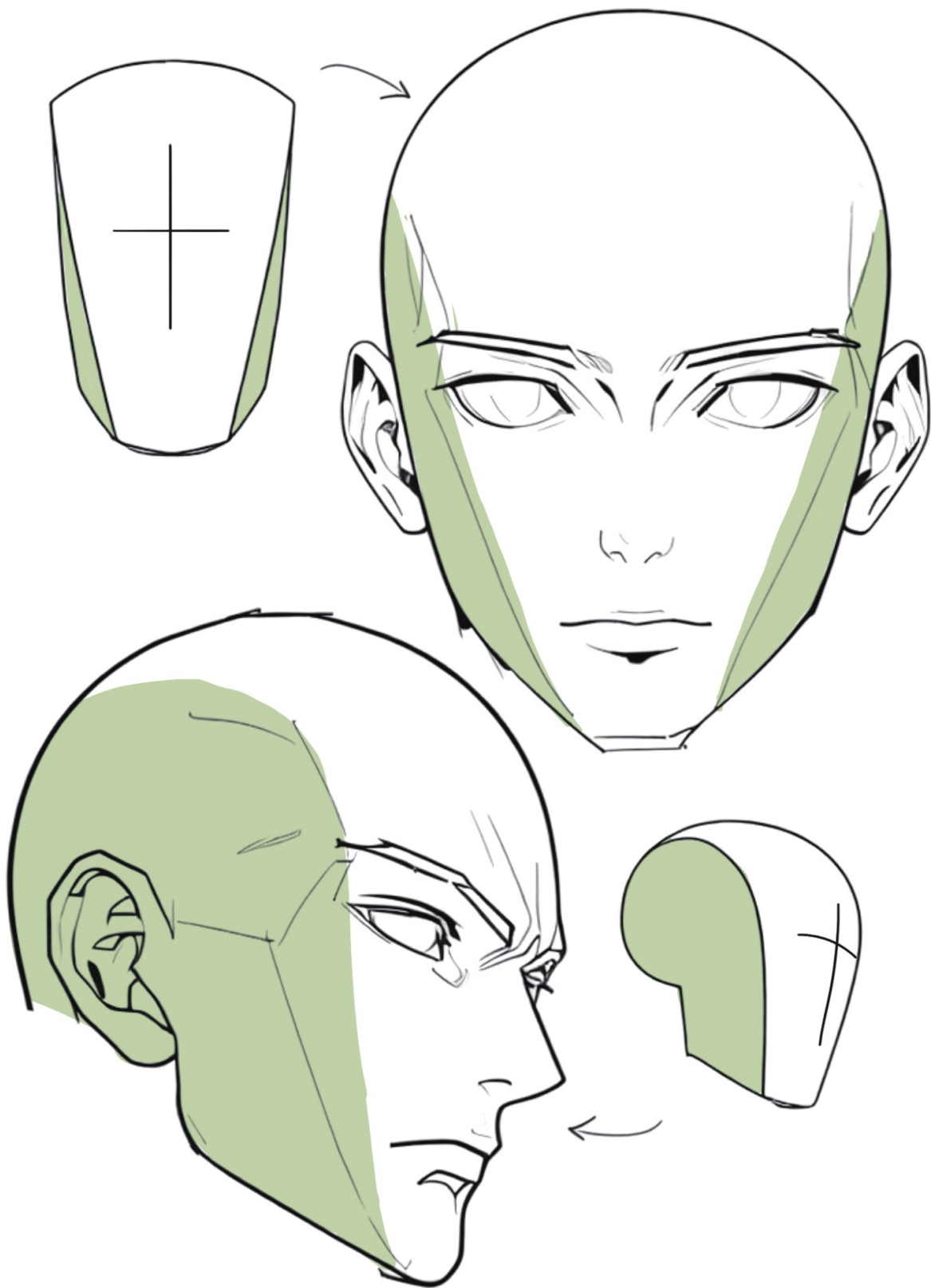
STEP 2

STEP 3

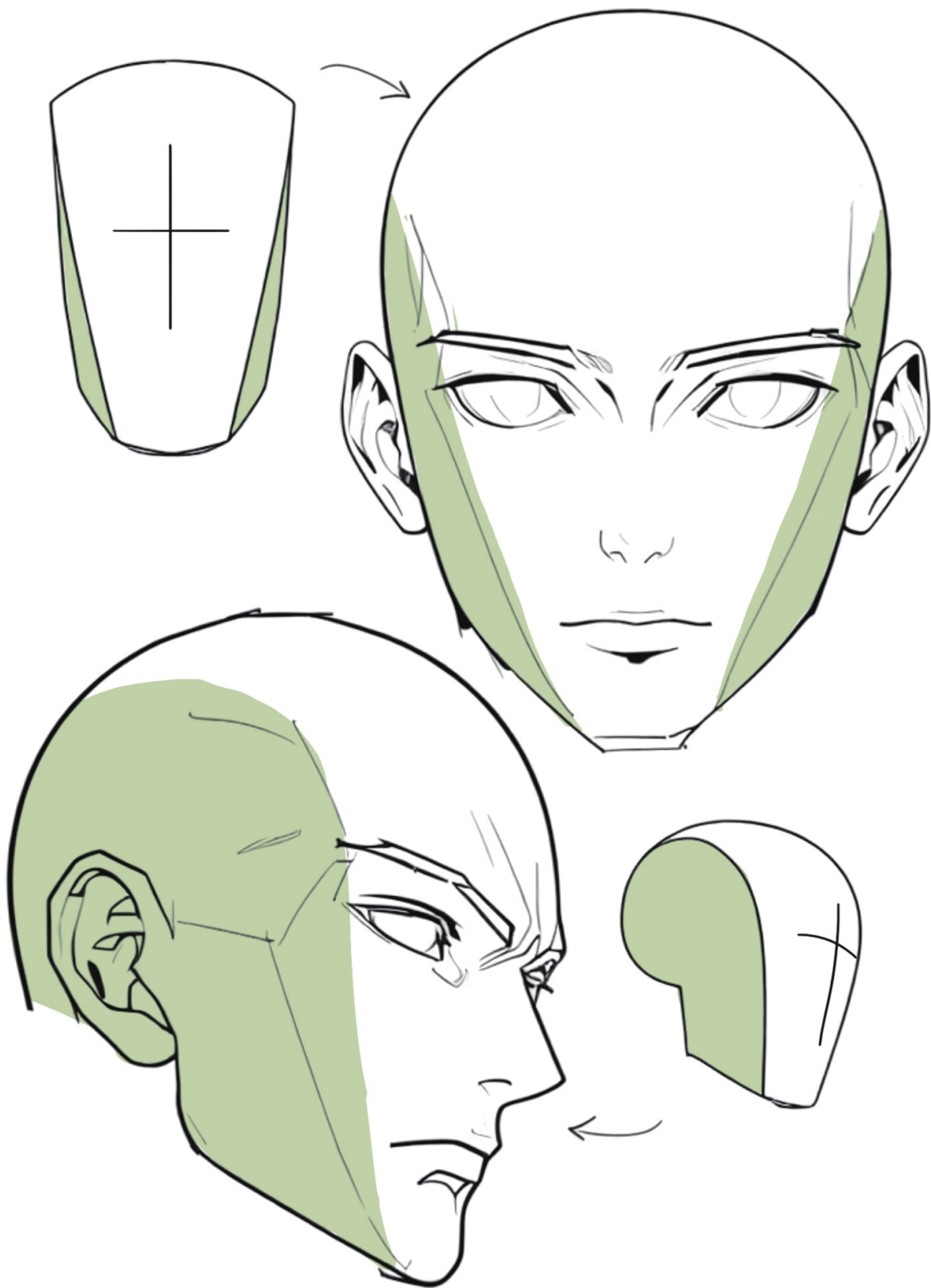


When going from step 2 to step 3, it elongates the face and makes the cheek area slimmer.





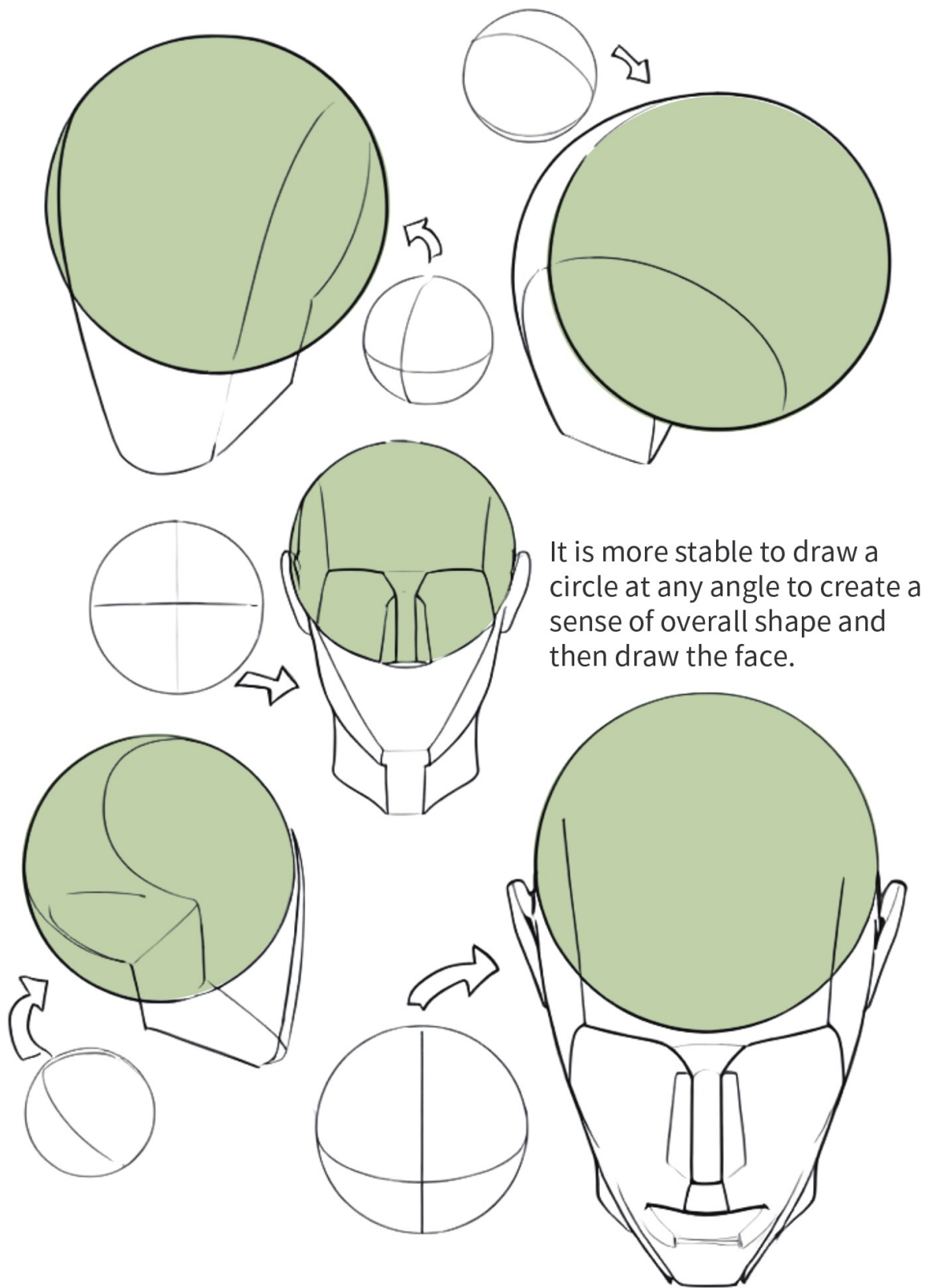
HEAD DRAWING



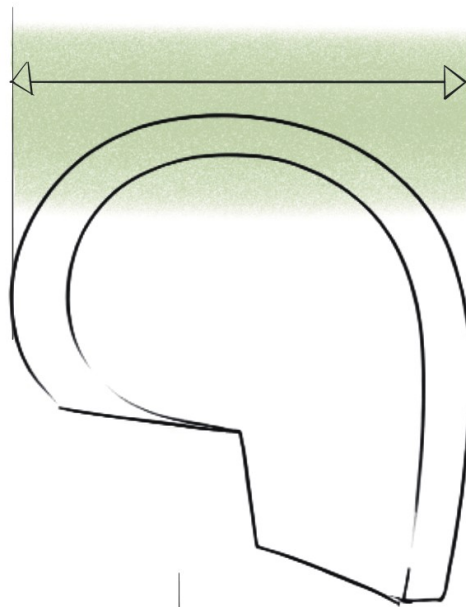
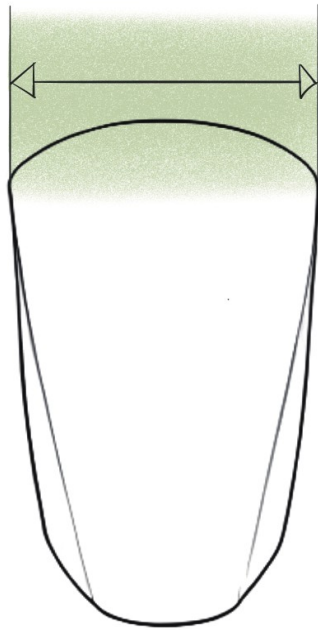
HEAD DRAWING

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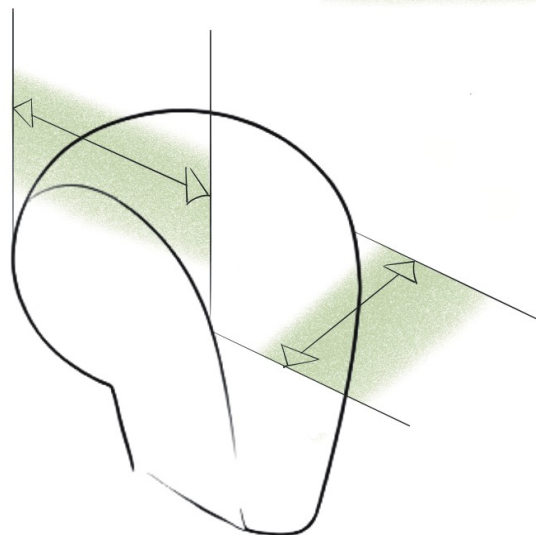
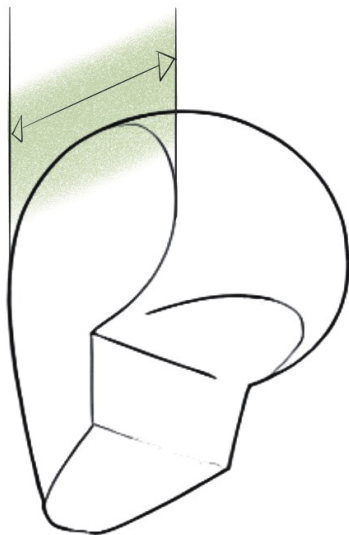
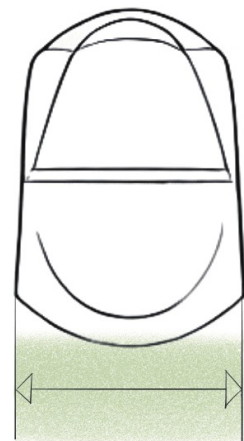
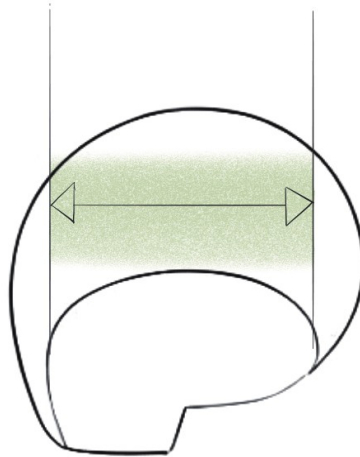
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It is more stable to draw a circle at any angle to create a sense of overall shape and then draw the face.

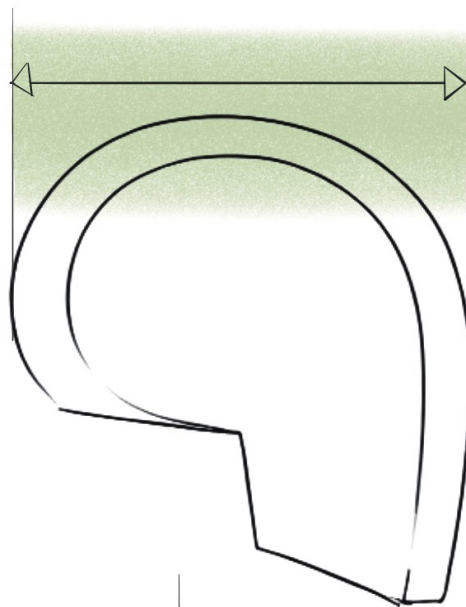
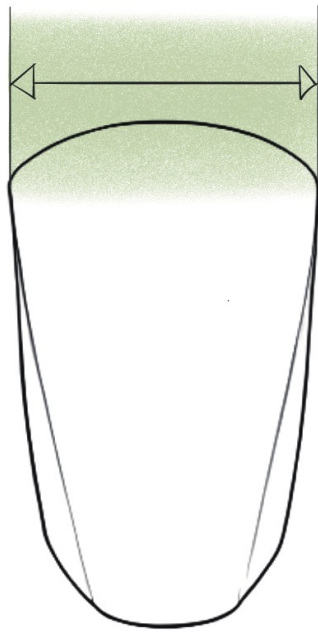


Draw from various angles, taking into account that the sides are longer than the front.

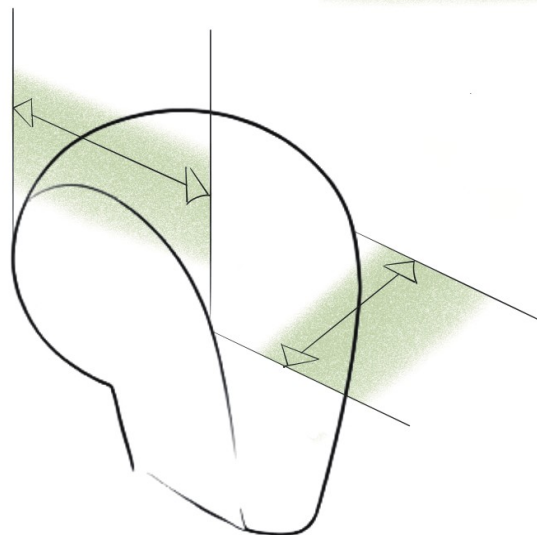
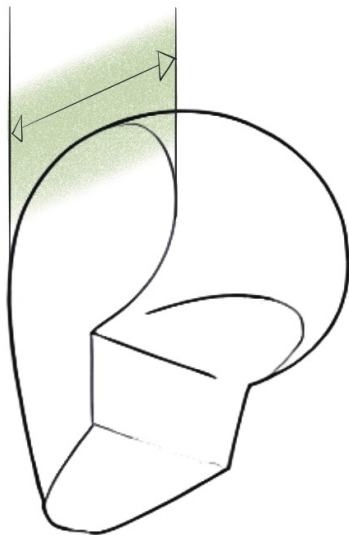
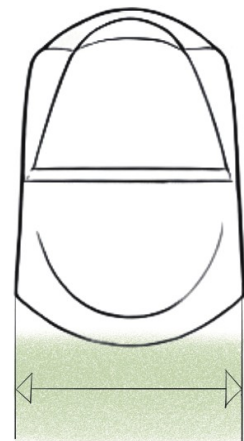
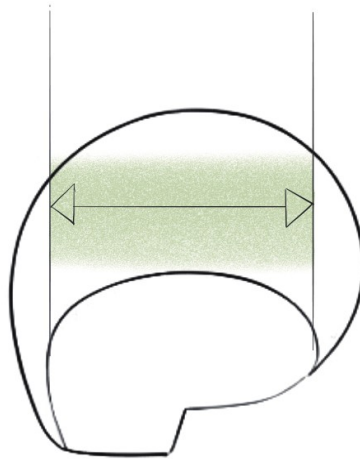


HEAD DRAWING

26



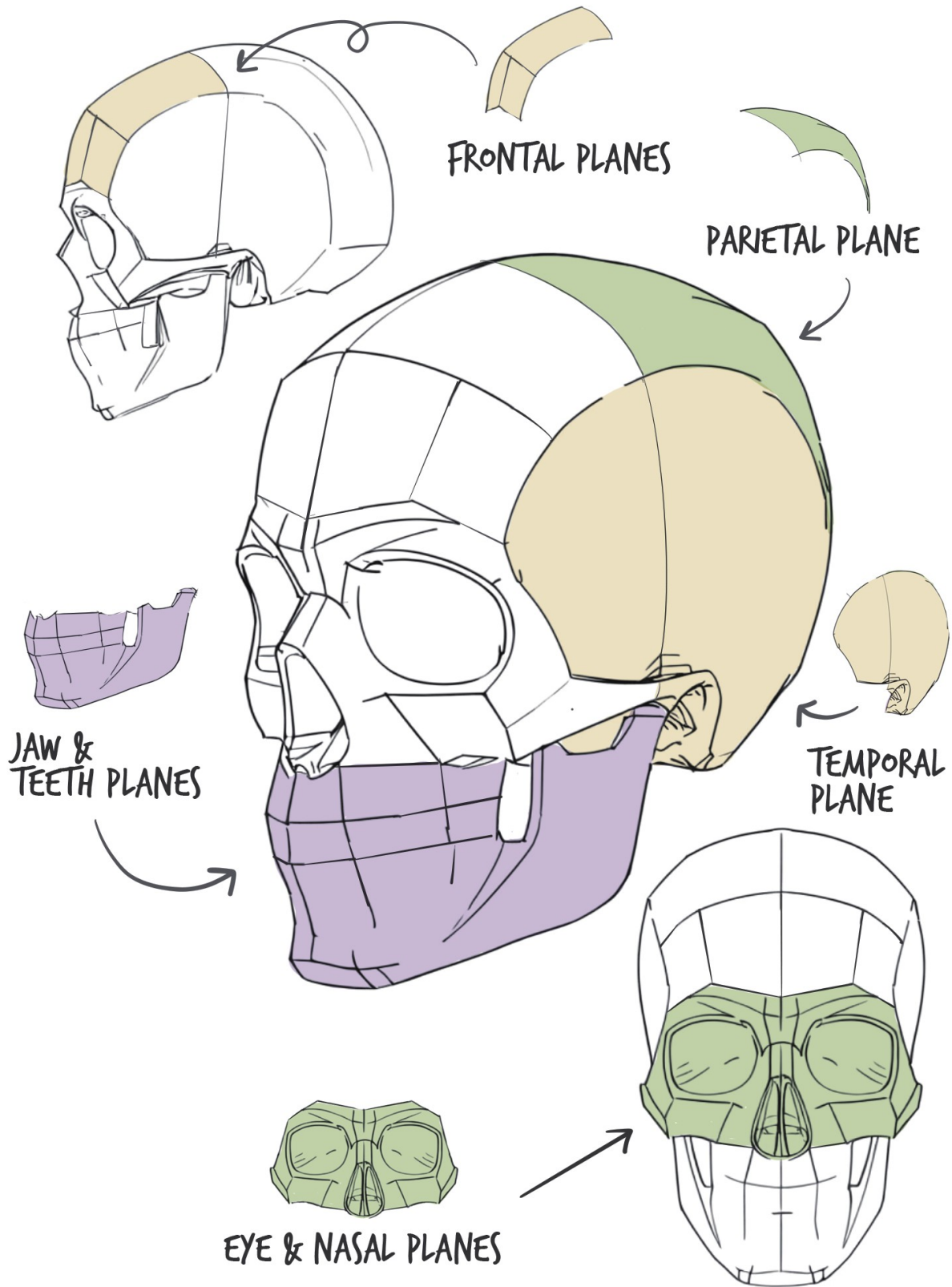
Draw from various angles, taking into account that the sides are longer than the front.



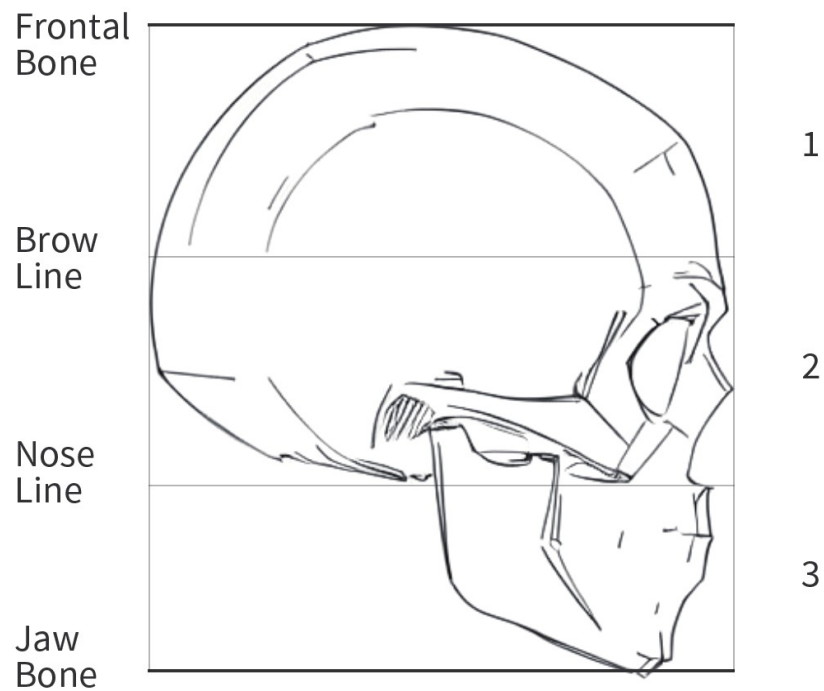
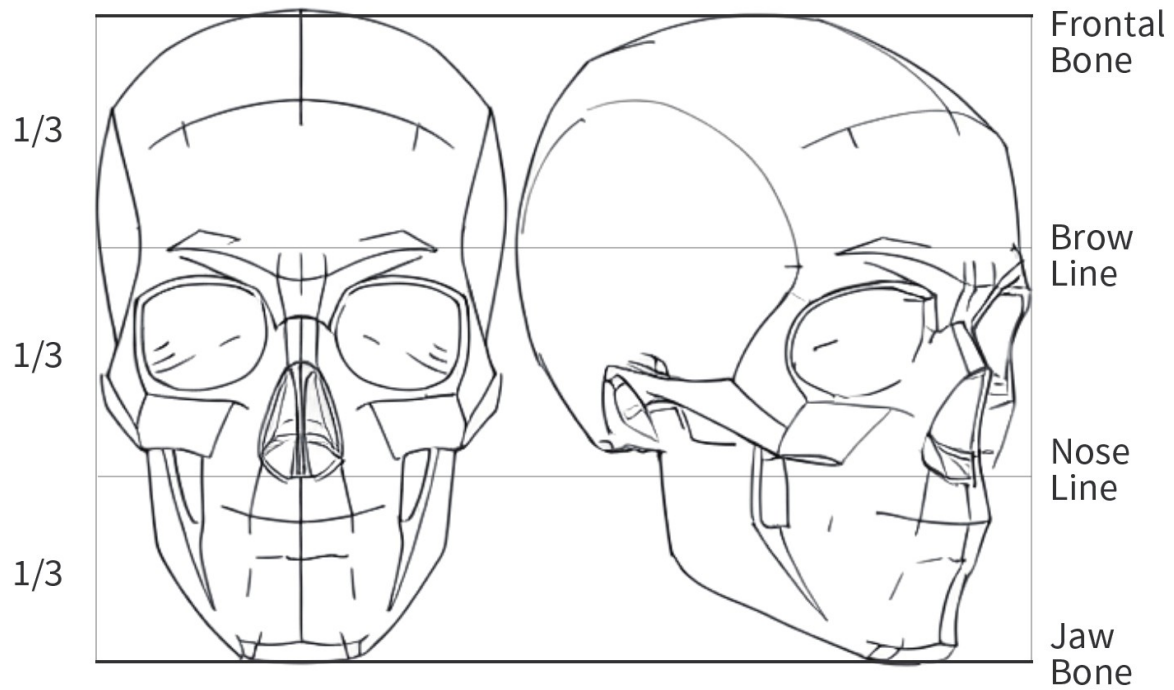
HEAD DRAWING

26

27



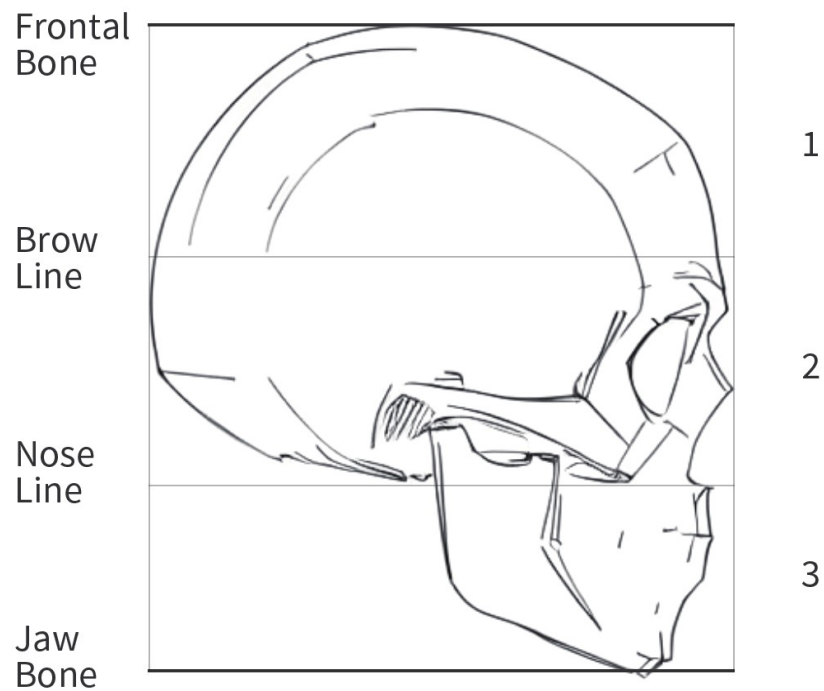
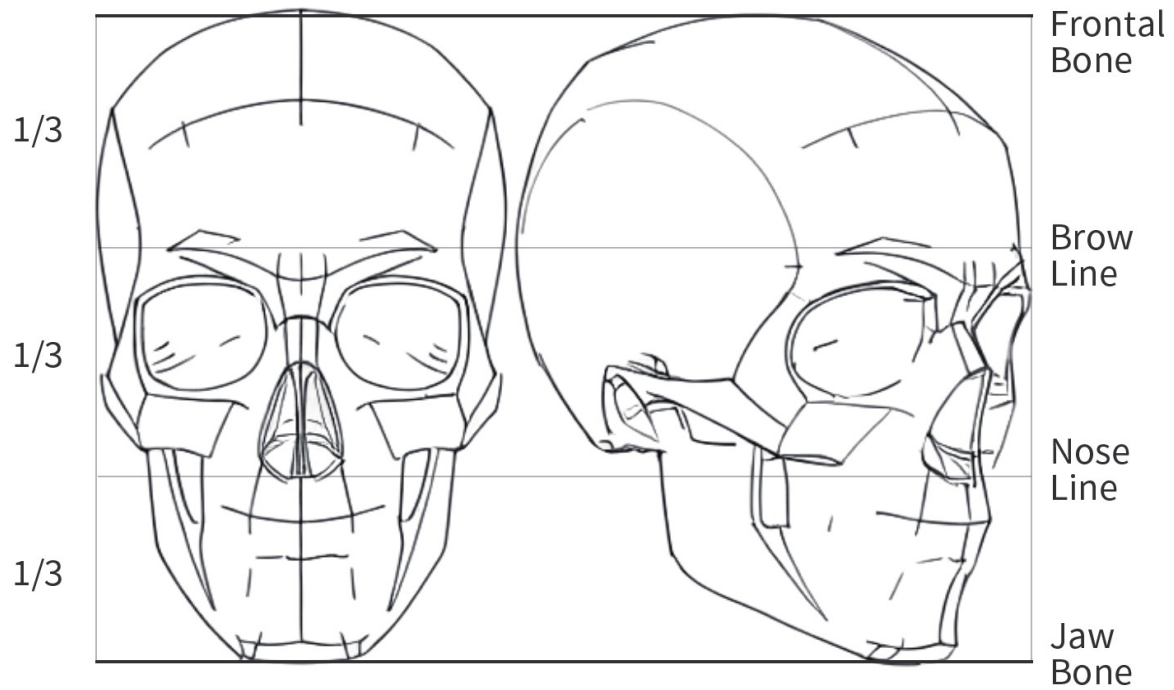
SKULL PROPORTION



HEAD DRAWING

28

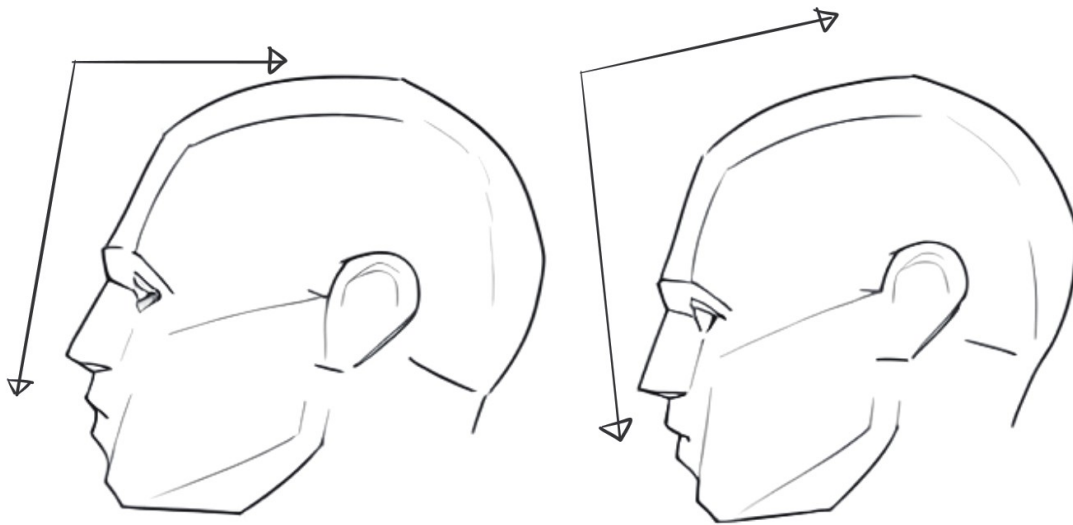
SKULL PROPORTION



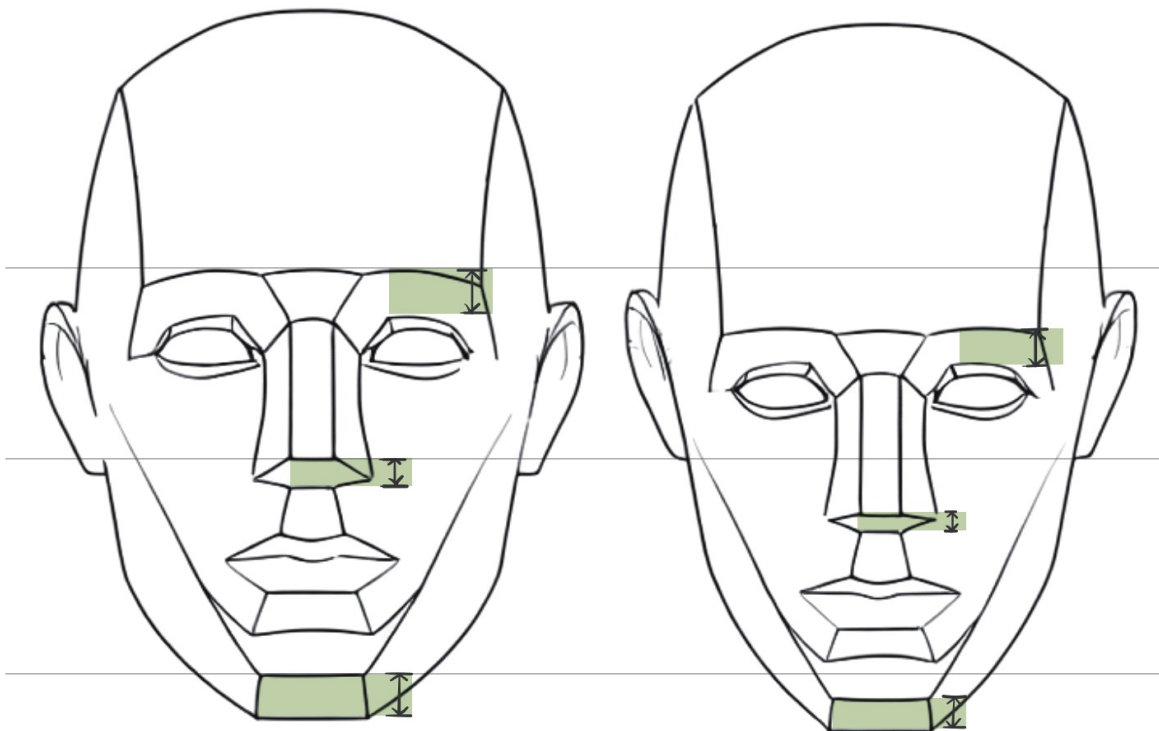
HEAD DRAWING

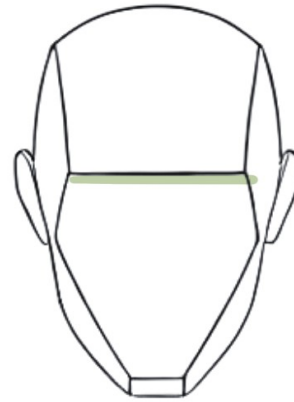
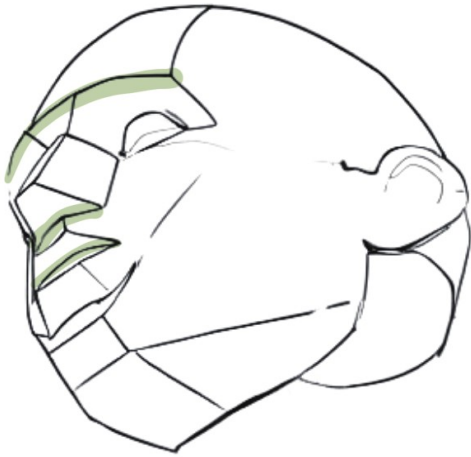
28

29

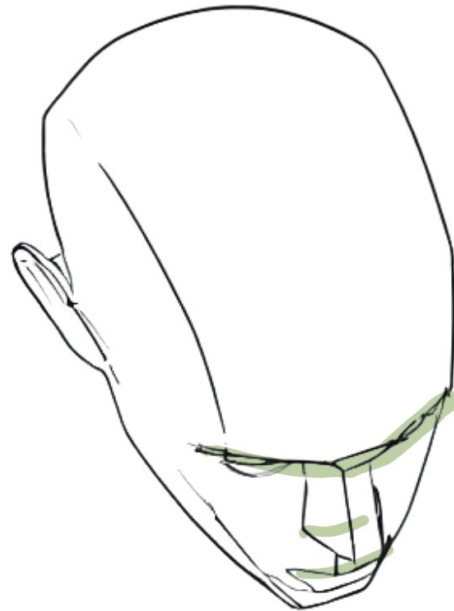


The angle of the head also influences the character. The proportion is better when the head is slightly lowered.



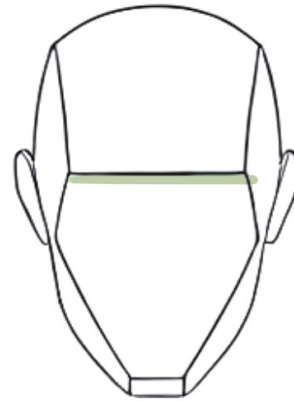
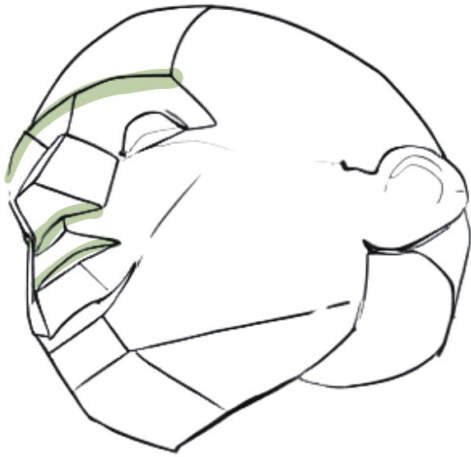


Adjust the tilt of the eyes,
nose, and mouth according to
the angle of the face.

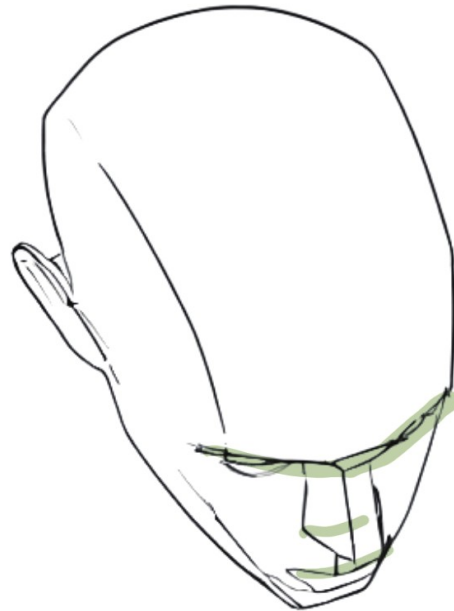


HEAD DRAWING

30



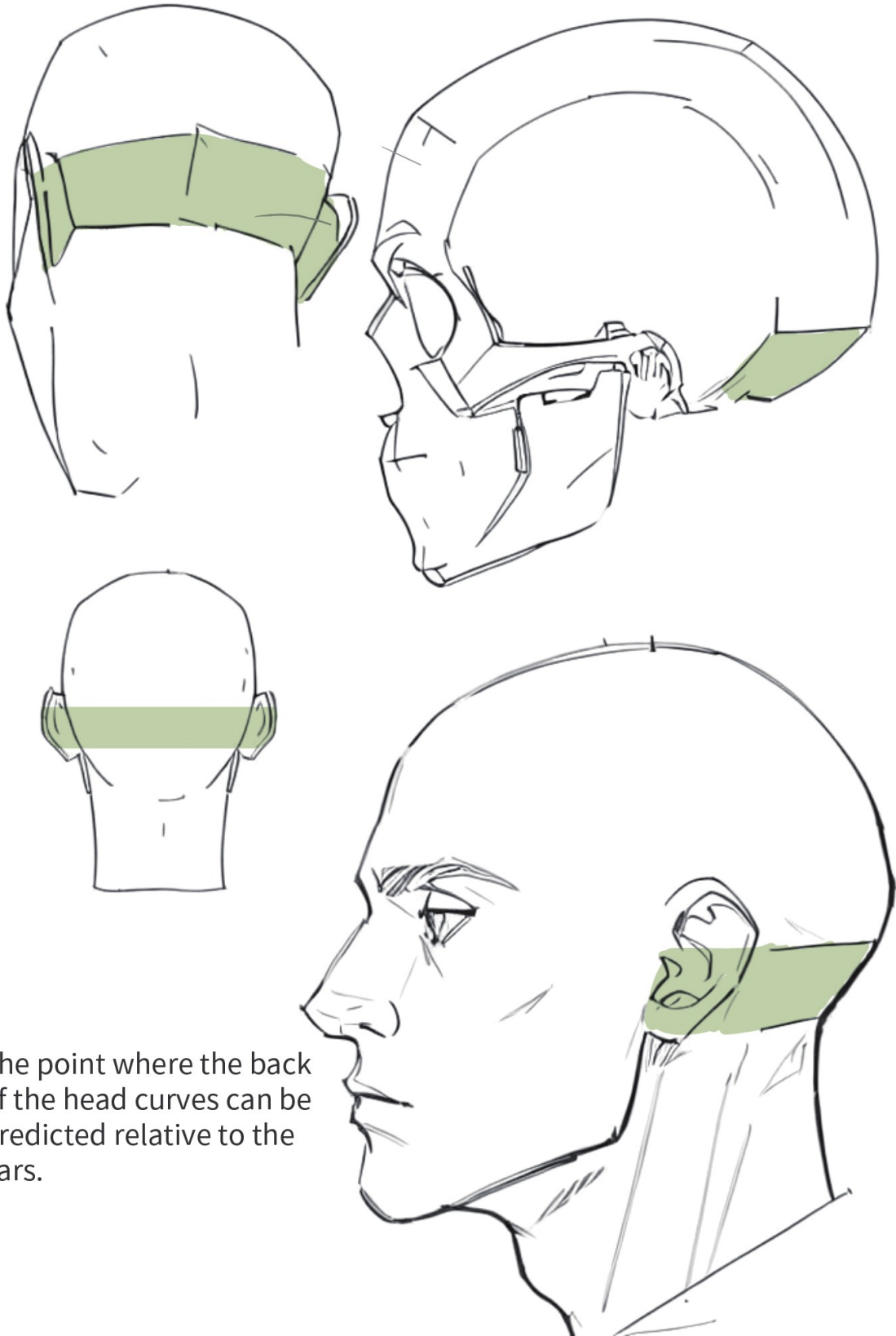
Adjust the tilt of the eyes,
nose, and mouth according to
the angle of the face.



HEAD DRAWING

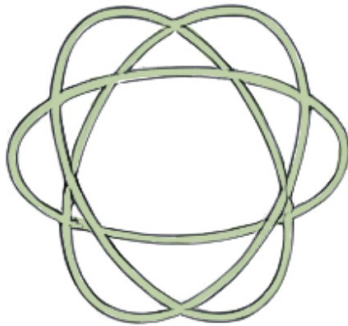
30

31



The point where the back of the head curves can be predicted relative to the ears.

1.



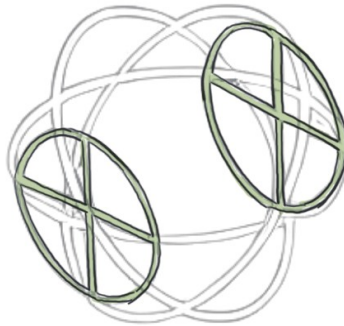
line



surface



2.



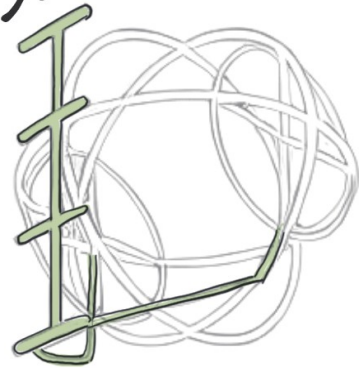
line



surface



3.



line



surface

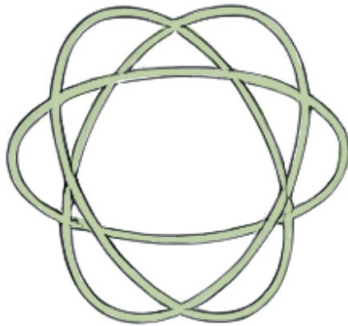


In order to learn the shape of the face, there is a way to practice the shape using only lines.



HEAD DRAWING

1.



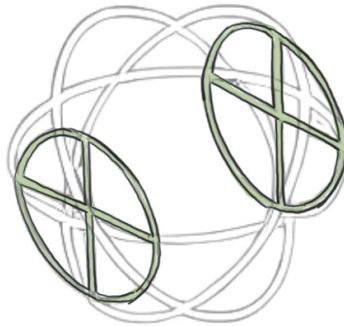
line



surface



2.



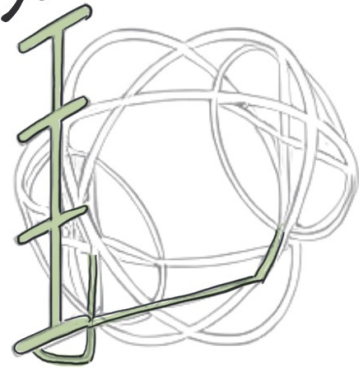
line



surface



3.



line



surface



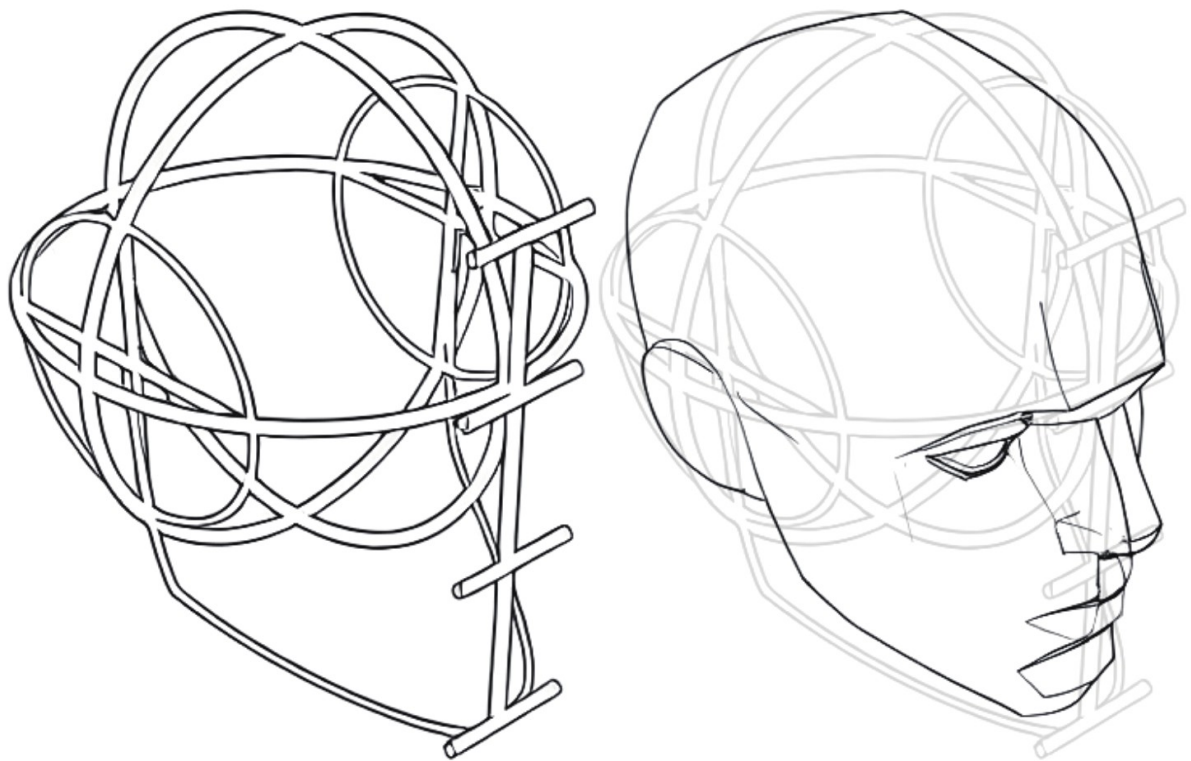
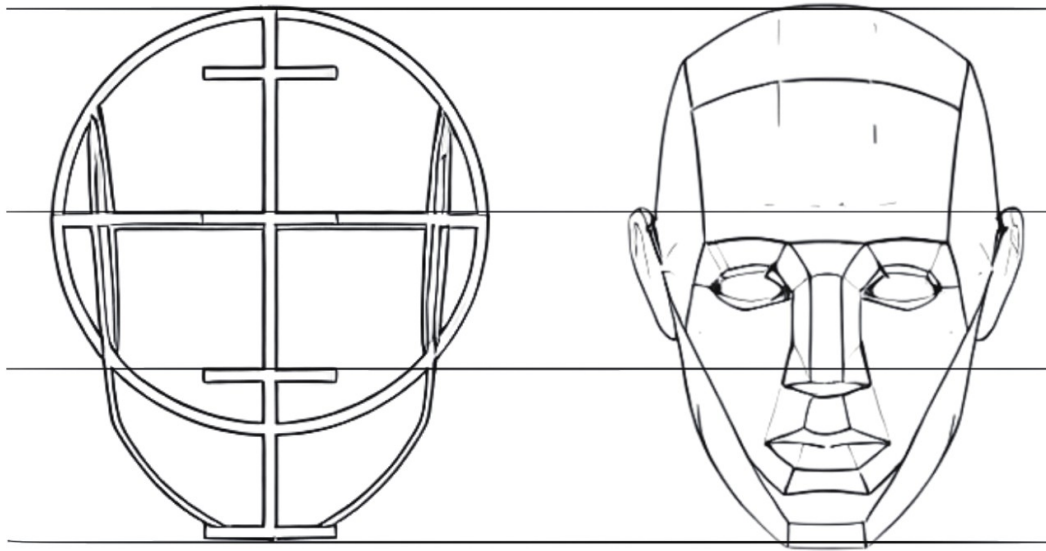
In order to learn the shape of the face, there is a way to practice the shape using only lines.

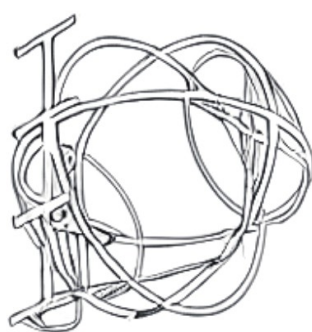
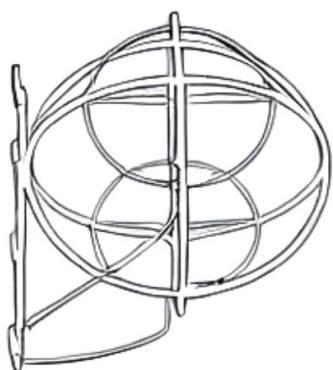
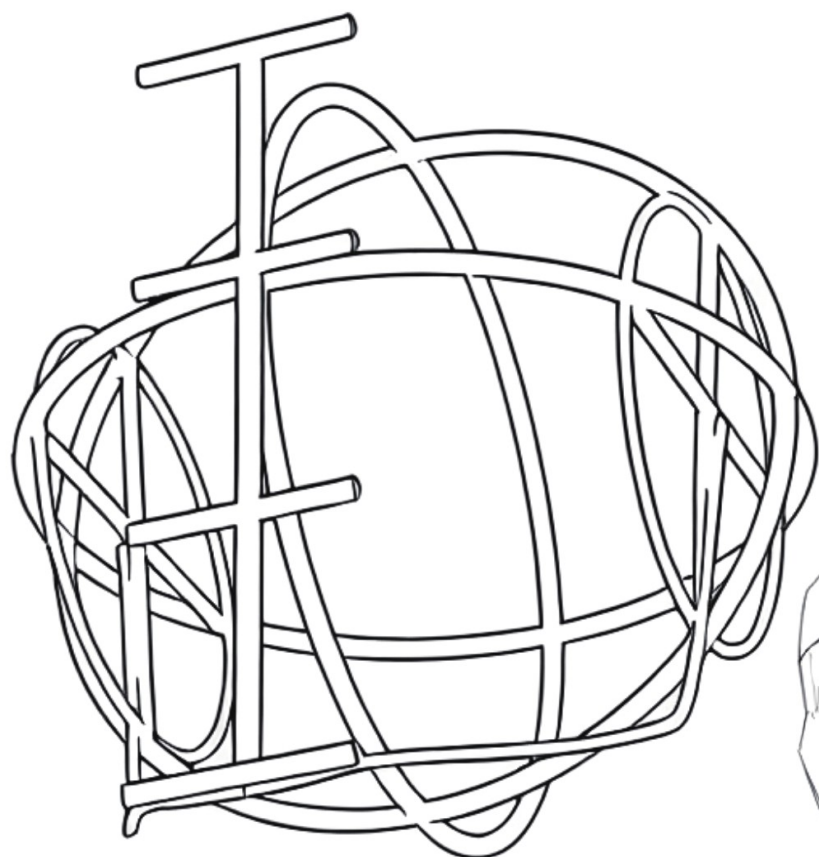


HEAD DRAWING

32

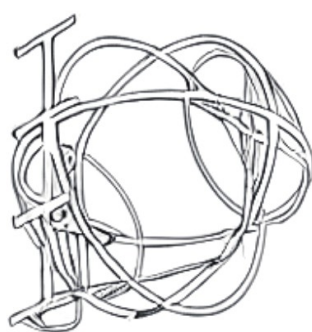
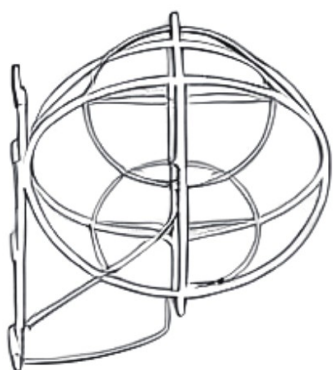
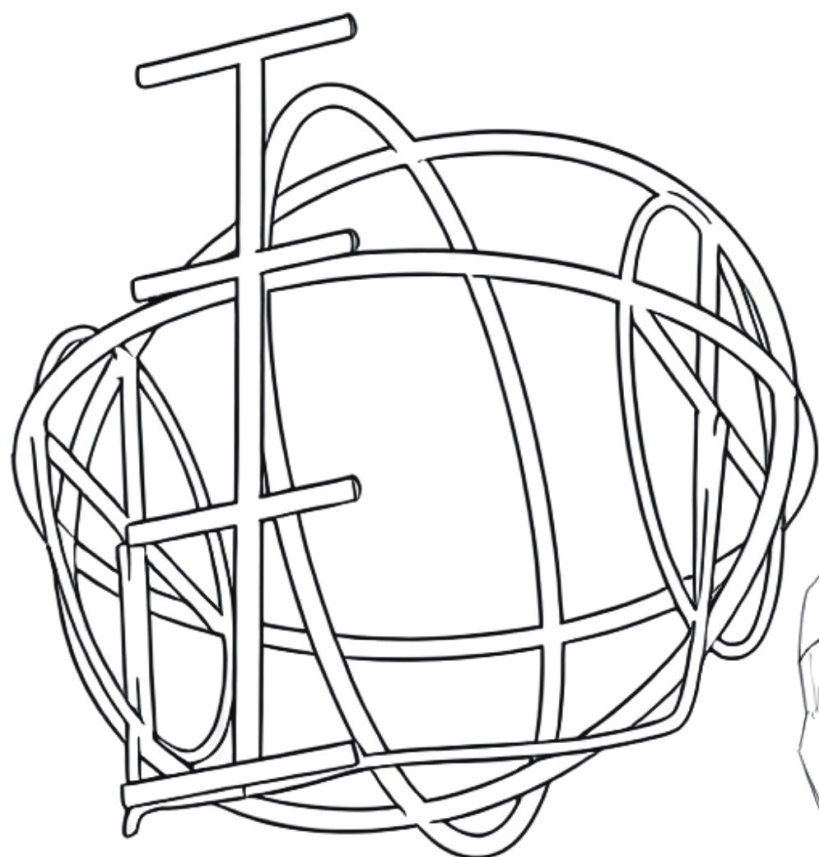
33





HEAD DRAWING

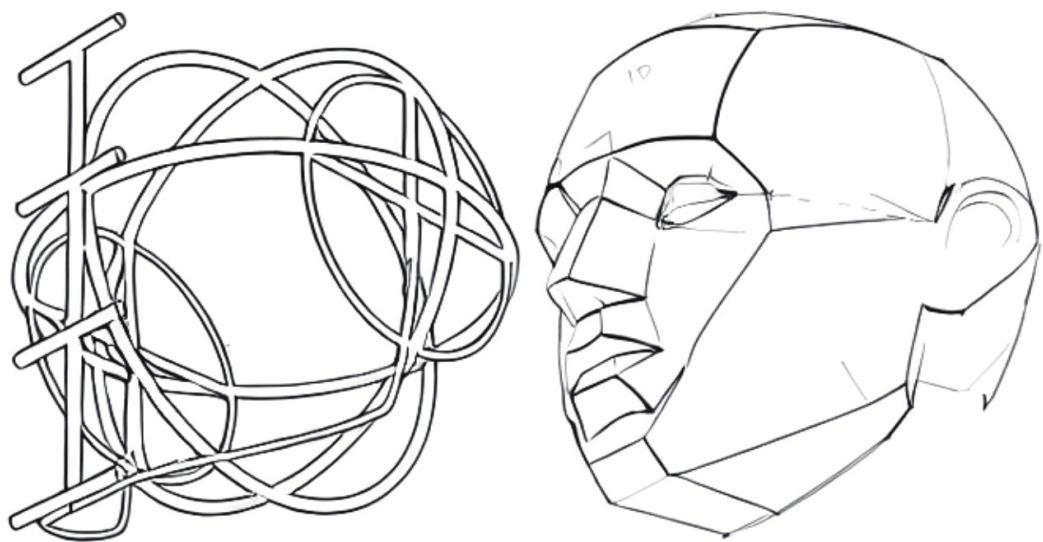
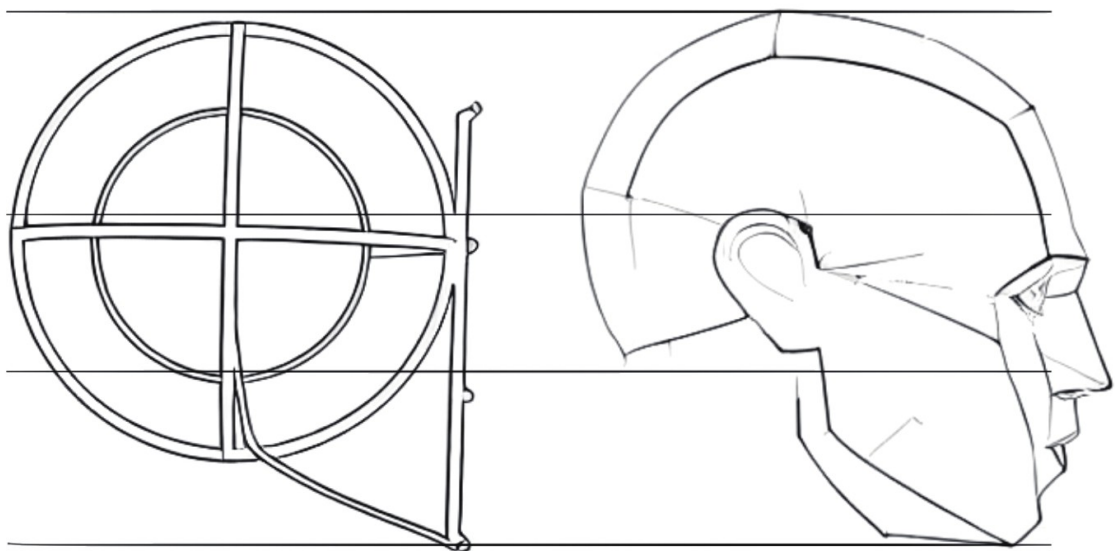
34



HEAD DRAWING

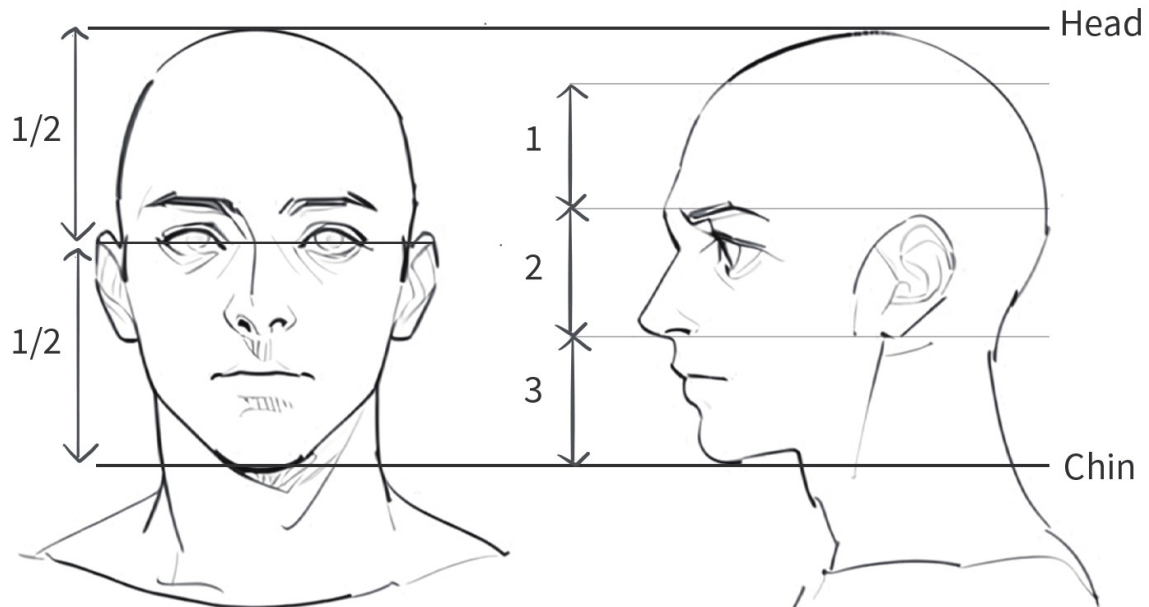
34

35

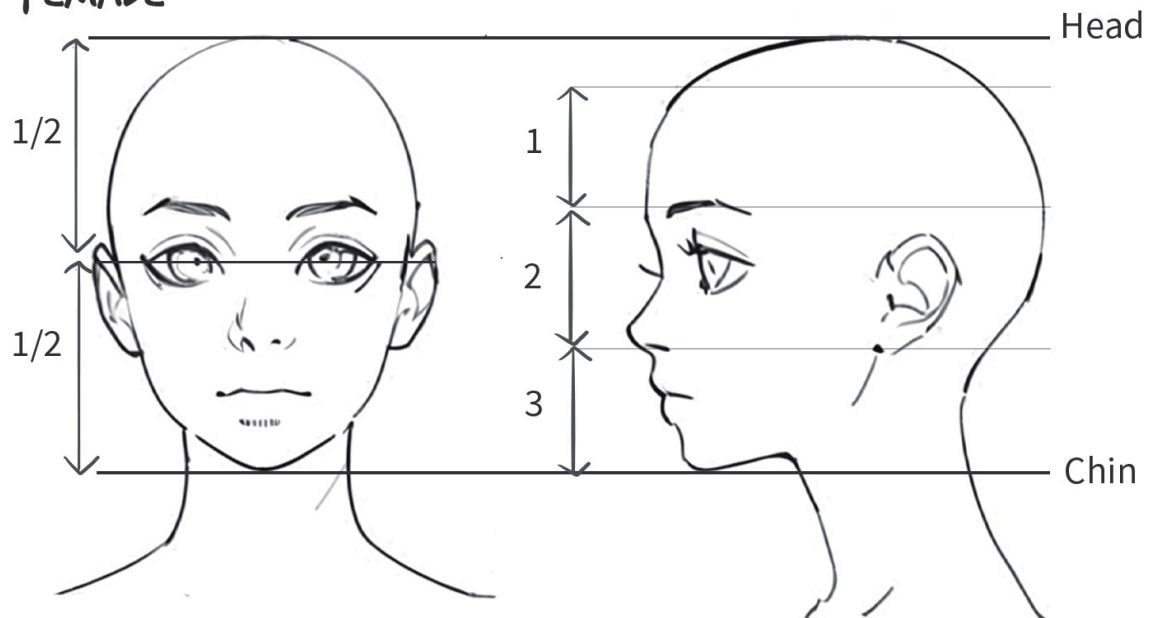


HEAD PROPORTION

MALE



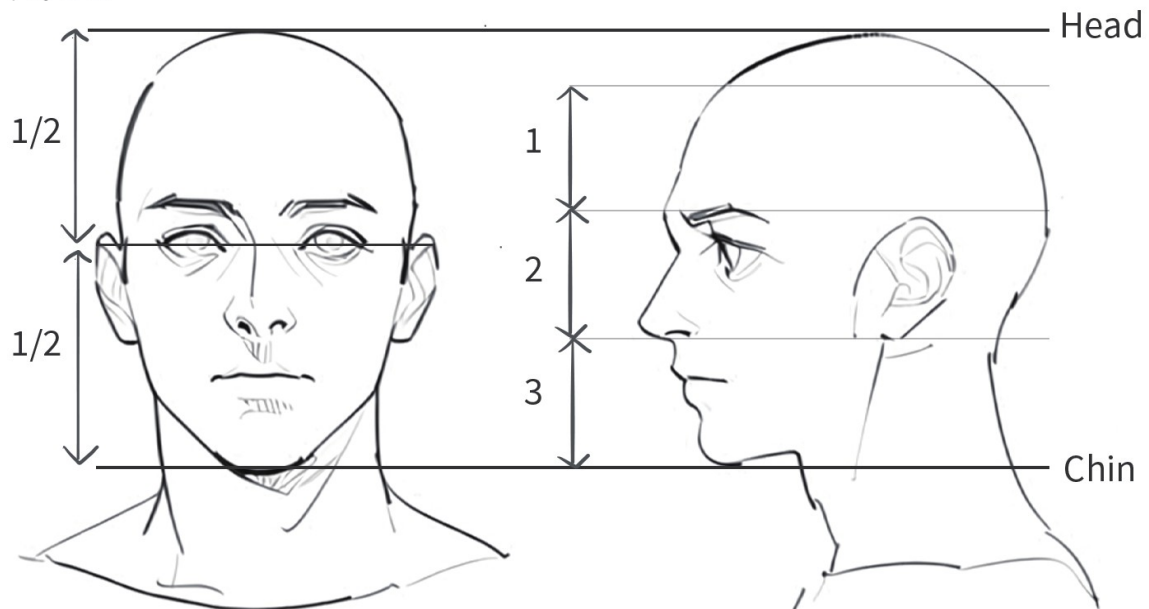
FEMALE



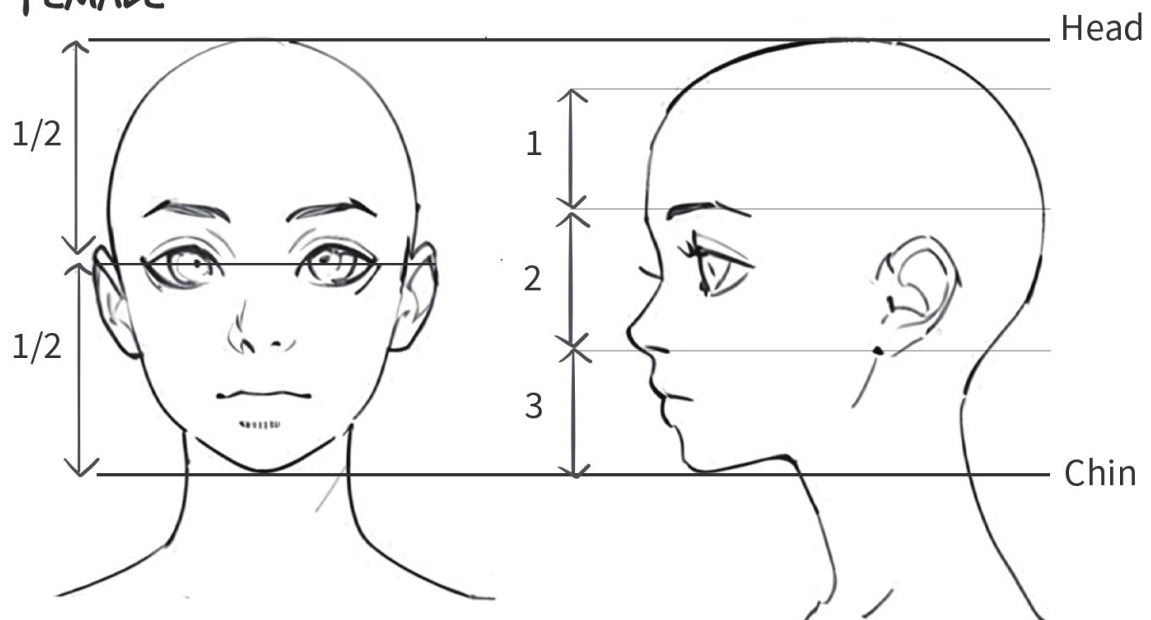
HEAD DRAWING

HEAD PROPORTION

MALE



FEMALE



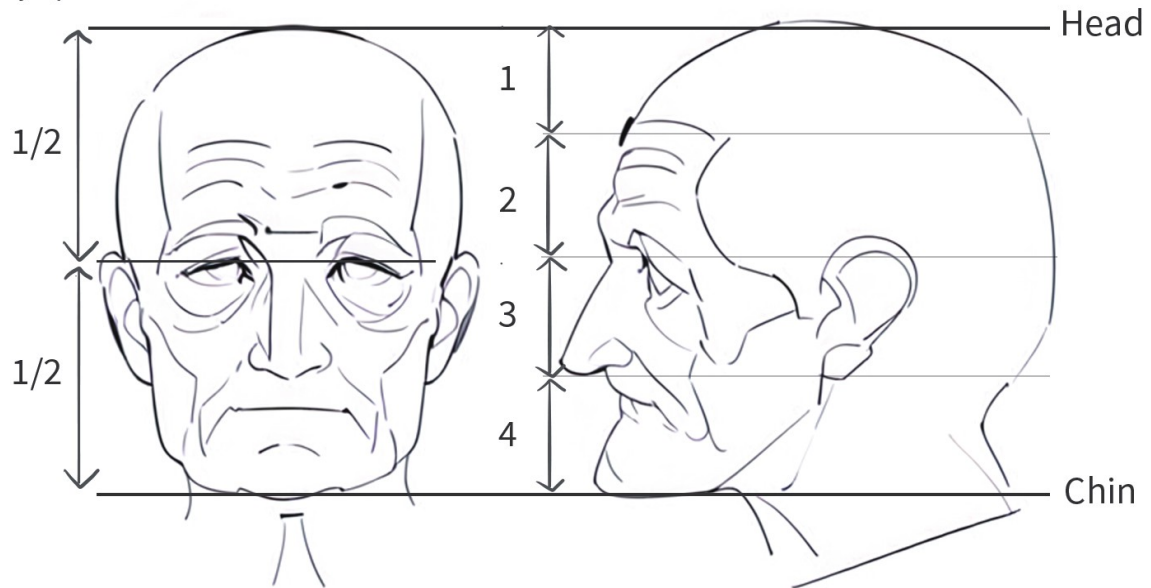
HEAD DRAWING

36

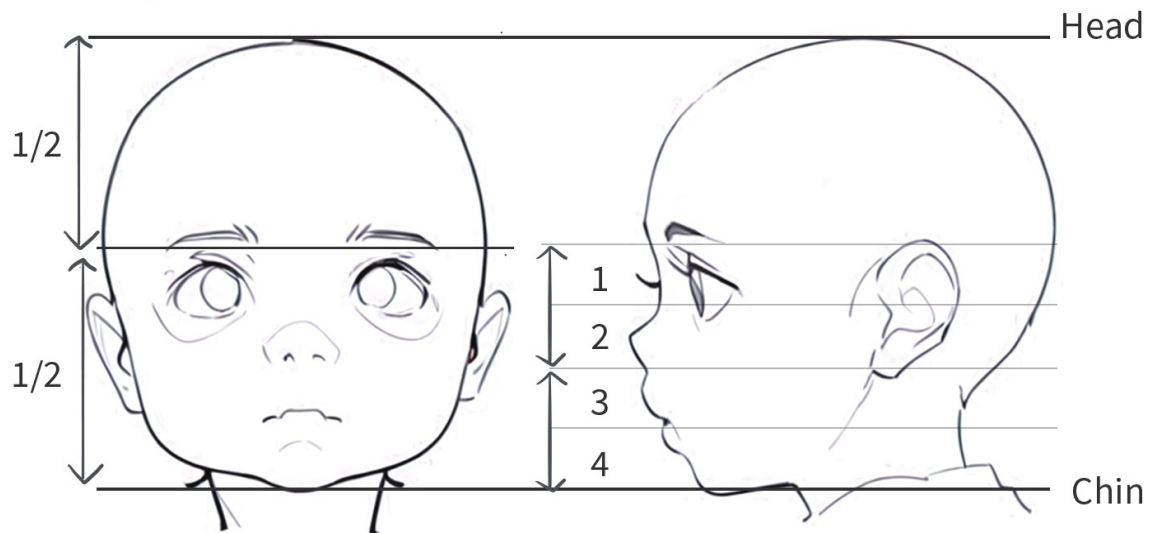
37

HEAD PROPORTION

SENIOR



TODDLER



VARIOUS ANGLES ACROSS AGES

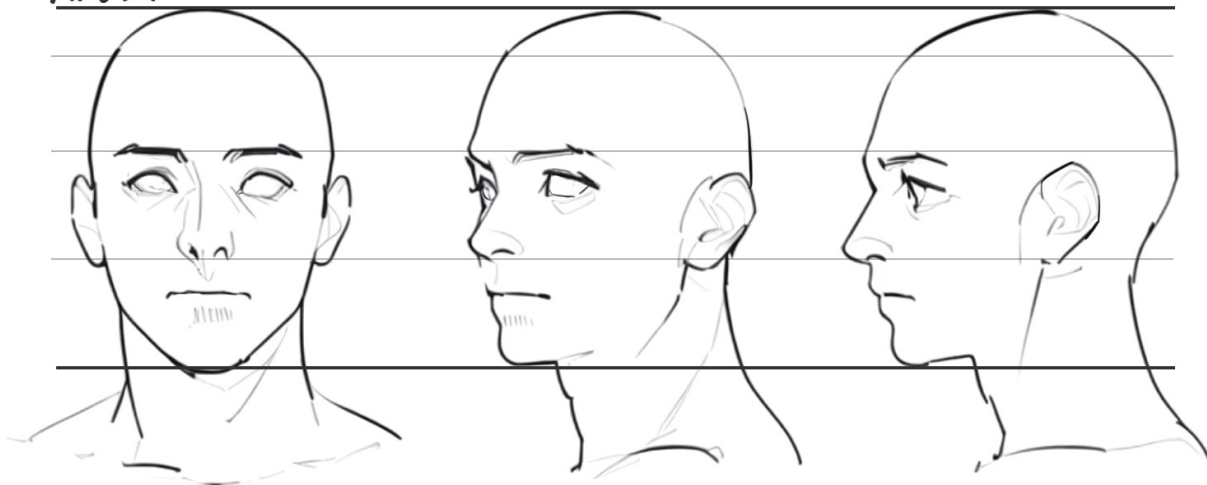
TODDLER



TEEN



ADULT



HEAD DRAWING

38

VARIOUS ANGLES ACROSS AGES

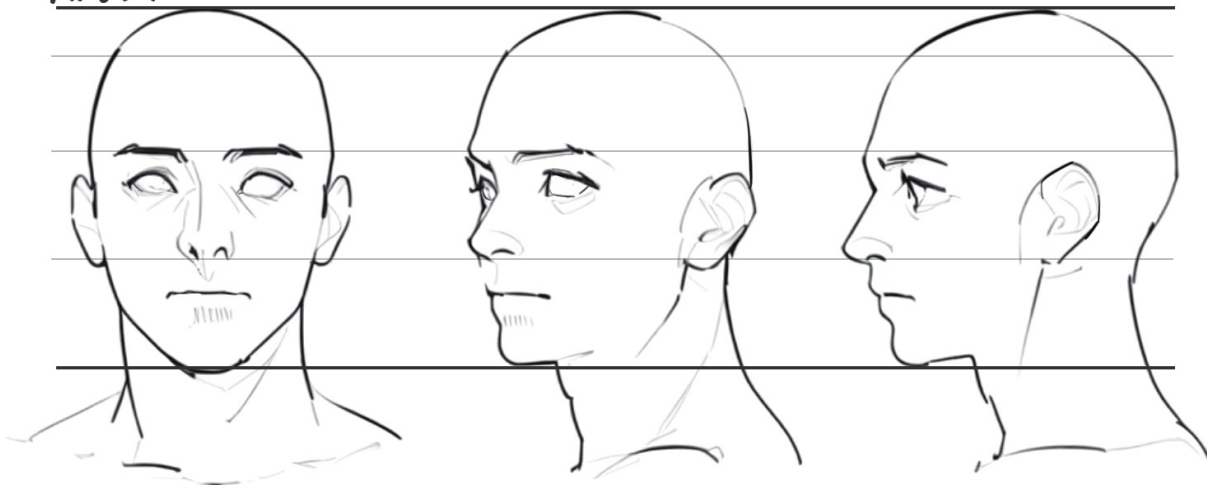
TODDLER



TEEN



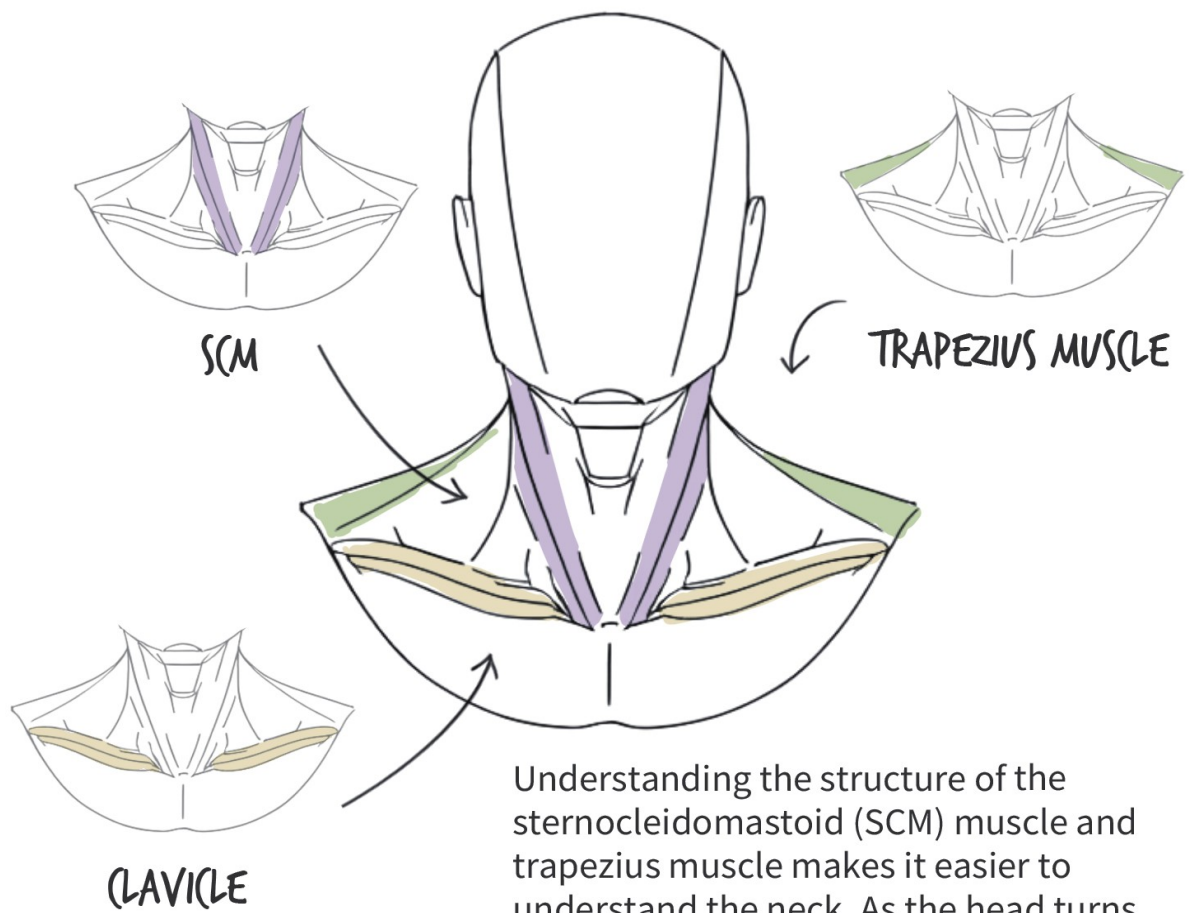
ADULT



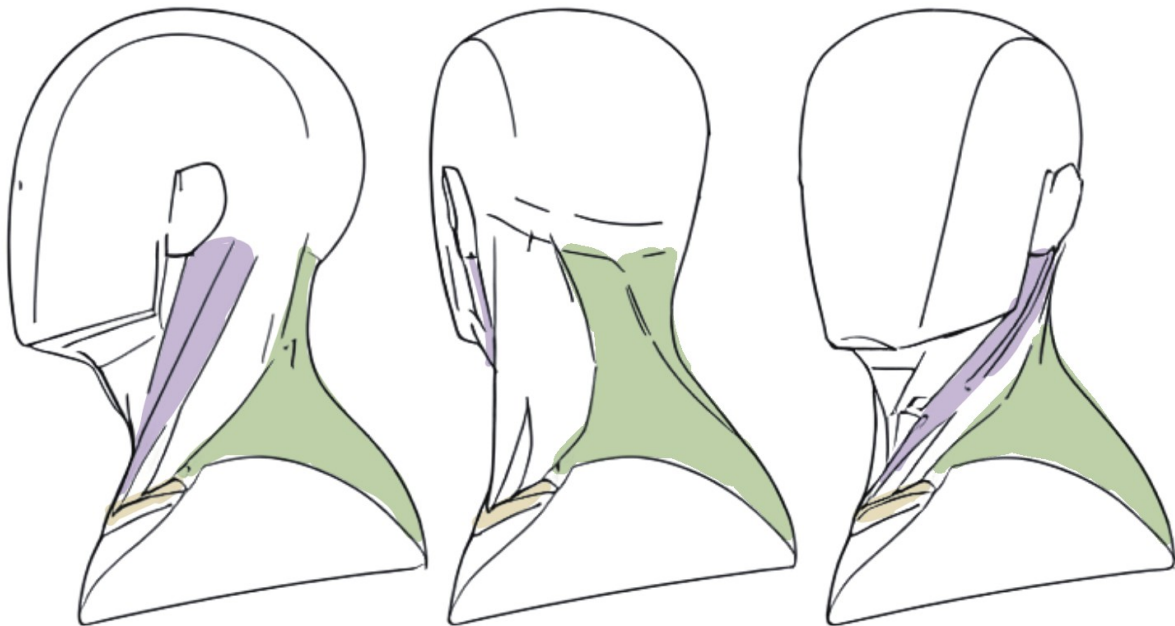
HEAD DRAWING

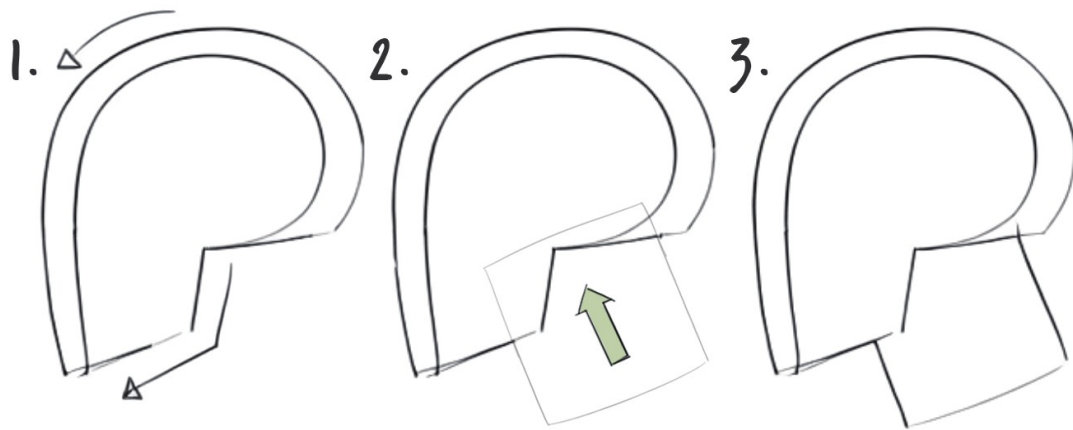
38

39

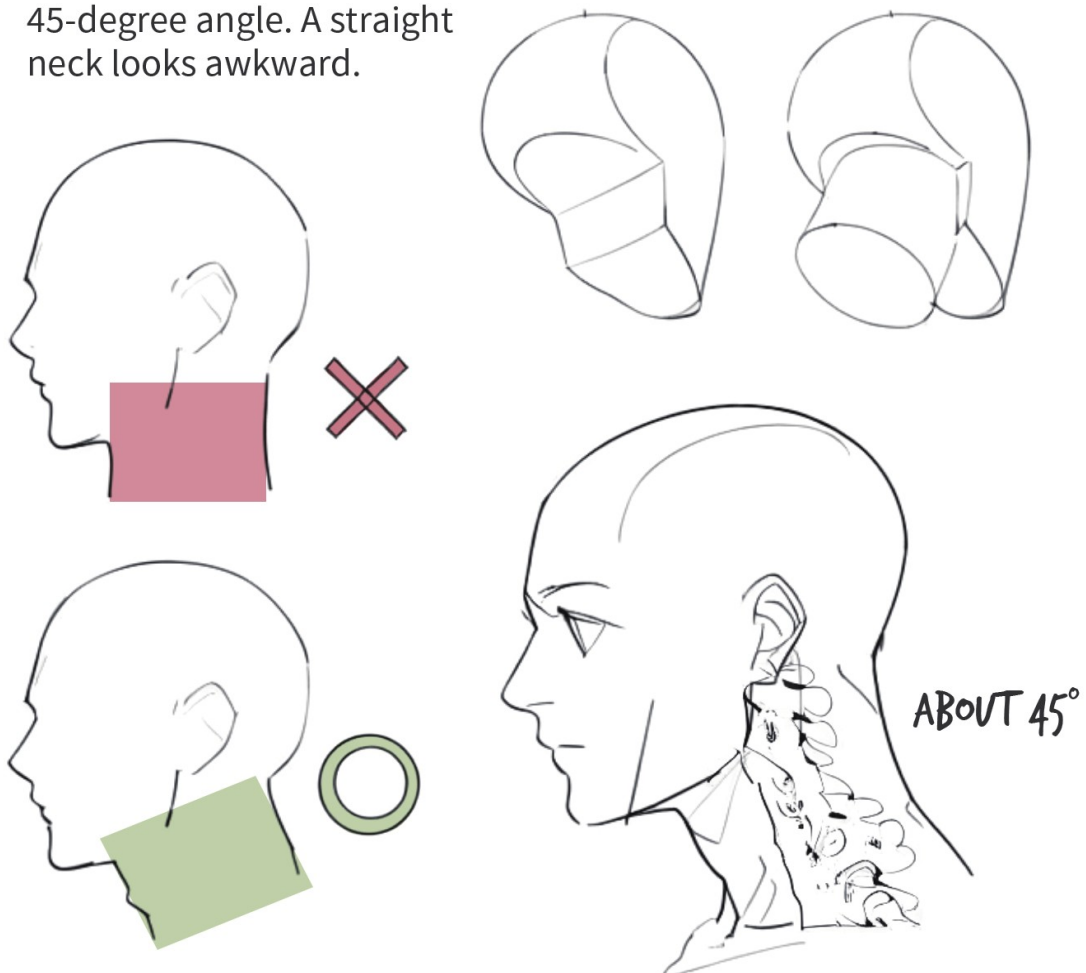


Understanding the structure of the sternocleidomastoid (SCM) muscle and trapezius muscle makes it easier to understand the neck. As the head turns, the SCM line becomes more prominent.



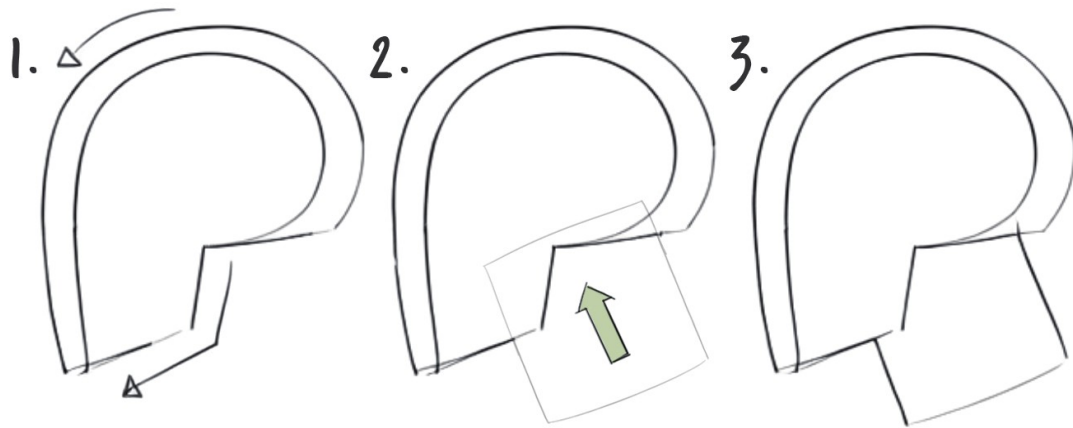


Tilt the neck at about a 45-degree angle. A straight neck looks awkward.

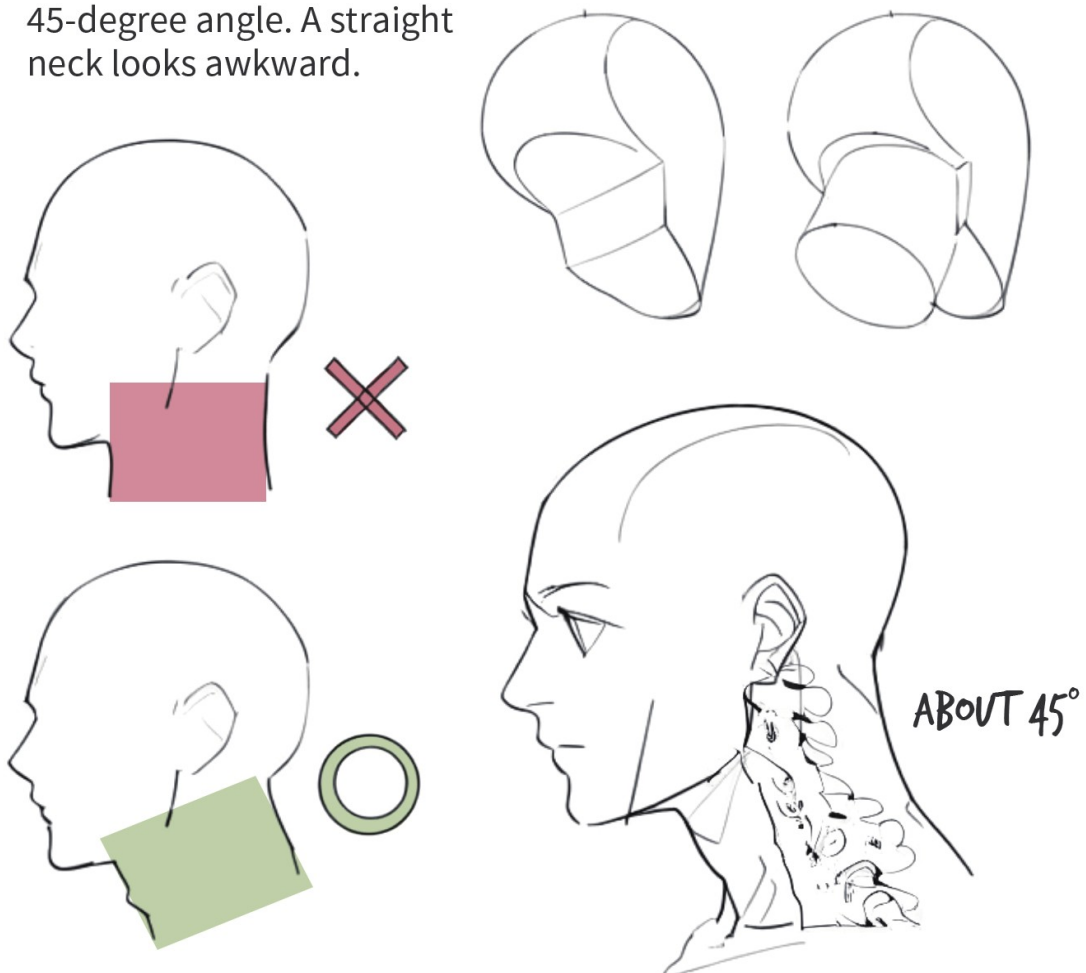


HEAD DRAWING

40



Tilt the neck at about a 45-degree angle. A straight neck looks awkward.



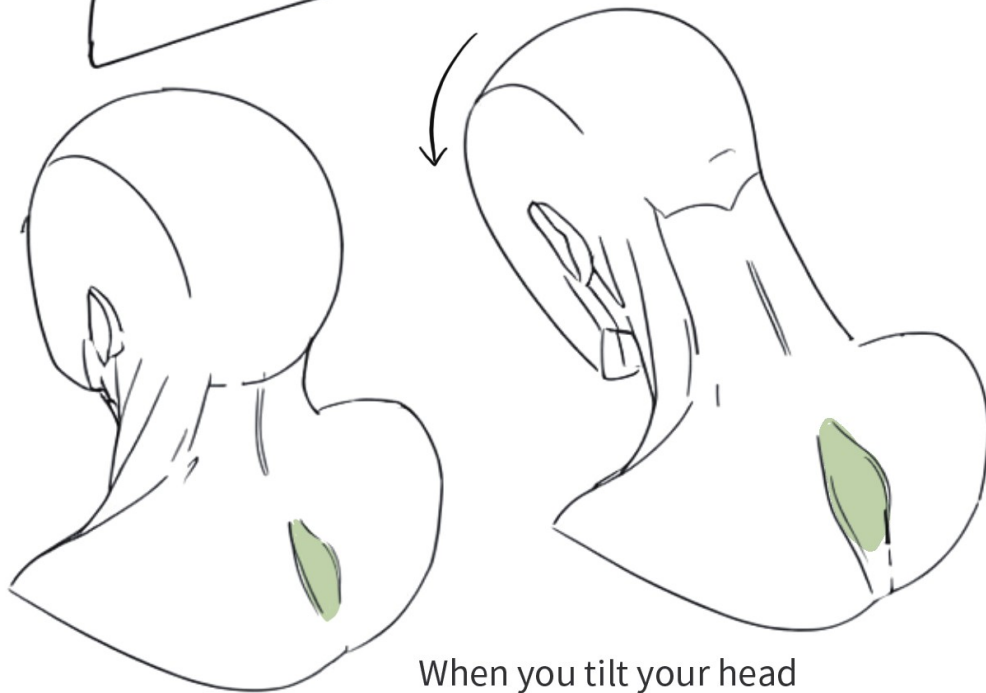
HEAD DRAWING

40

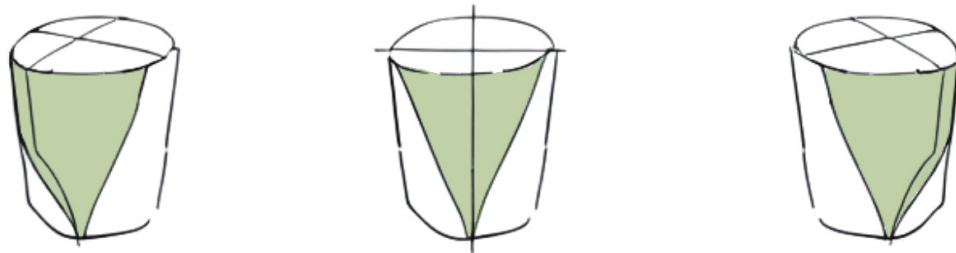
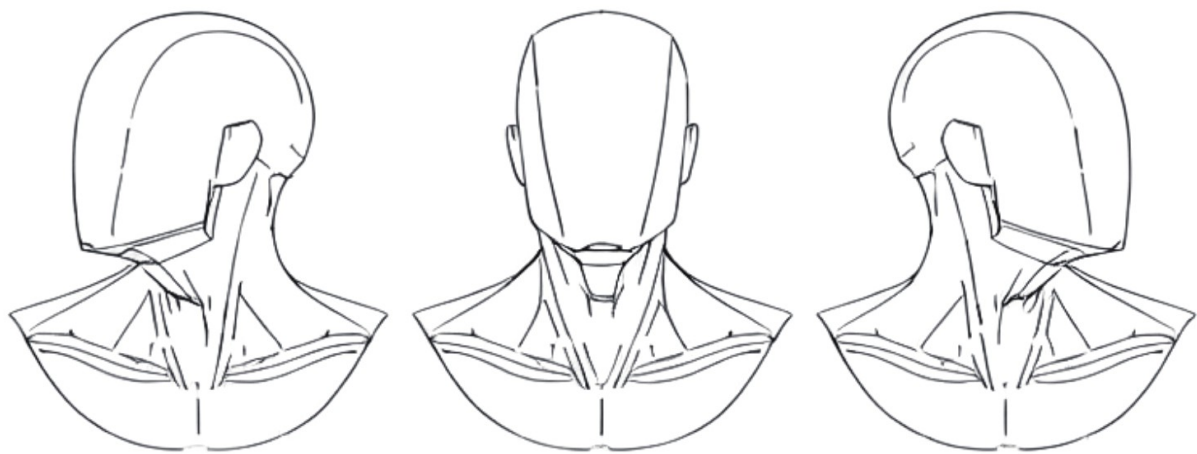
41



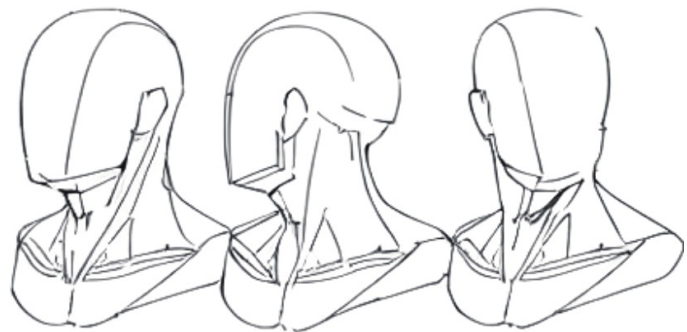
The detail increases when the protruding part of the spine is expressed.



When you tilt your head down, make the spine protrude more.

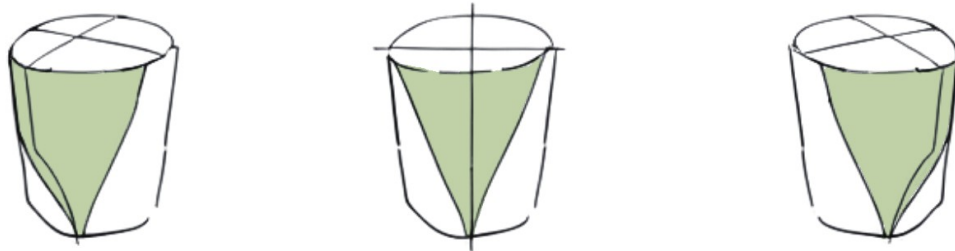
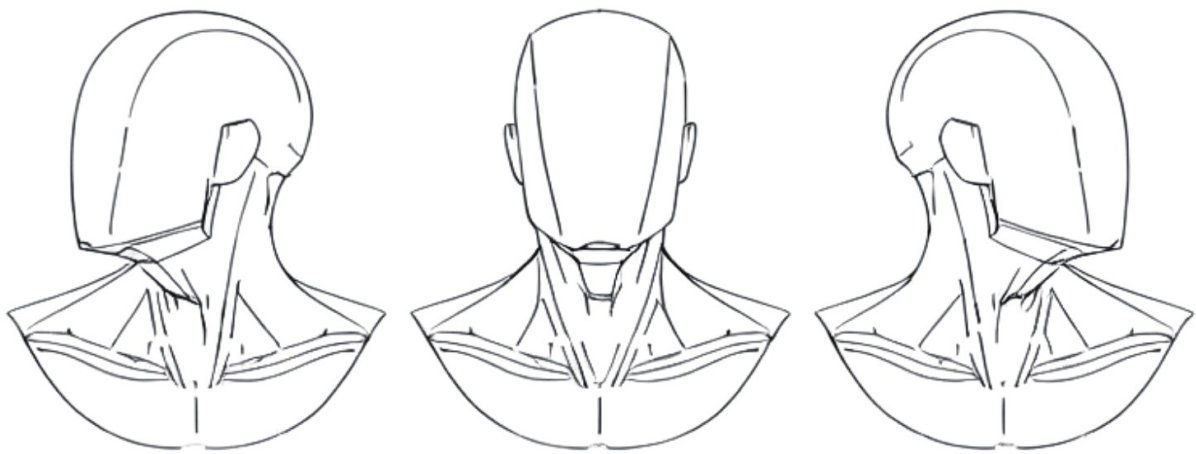


As it goes from the back to the front, the three-dimensional aspect of the jaw diminishes and becomes a line.

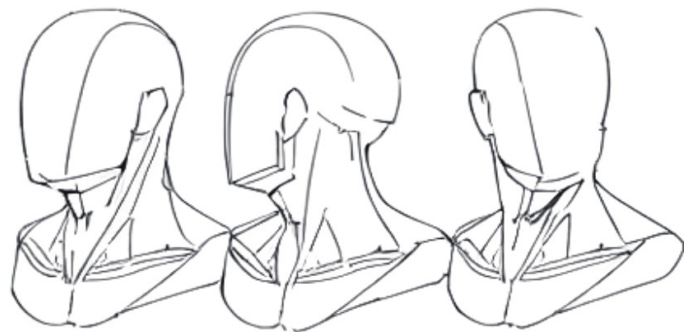


HEAD DRAWING

42



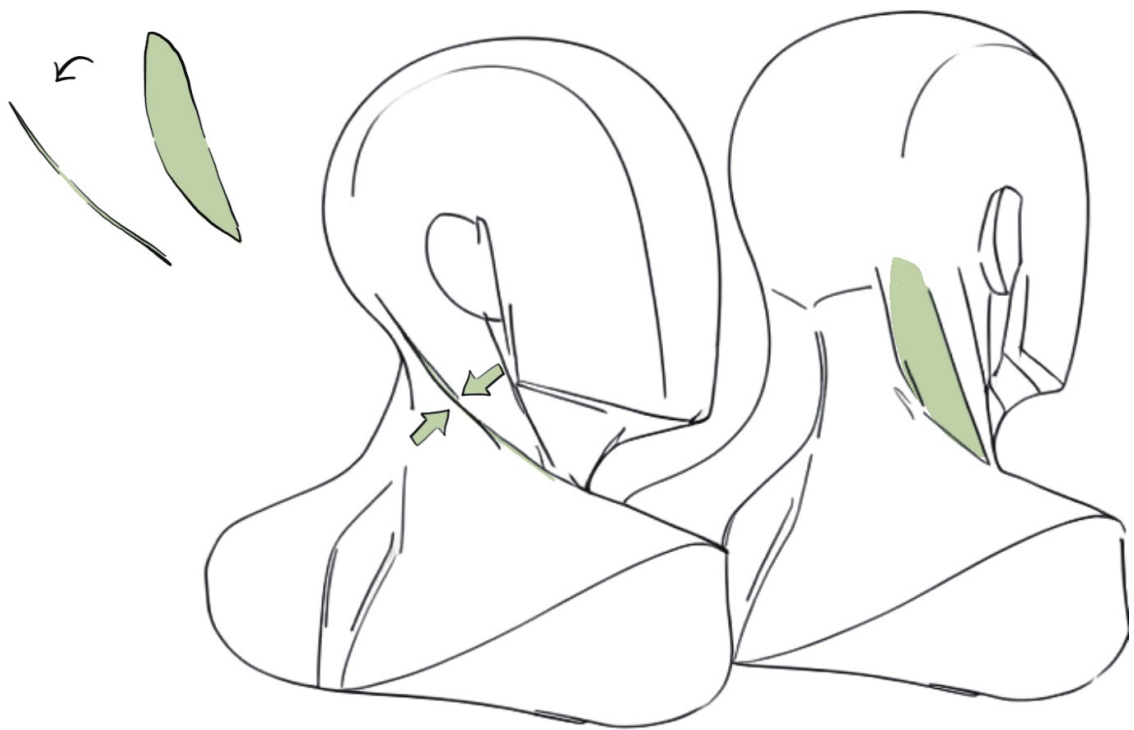
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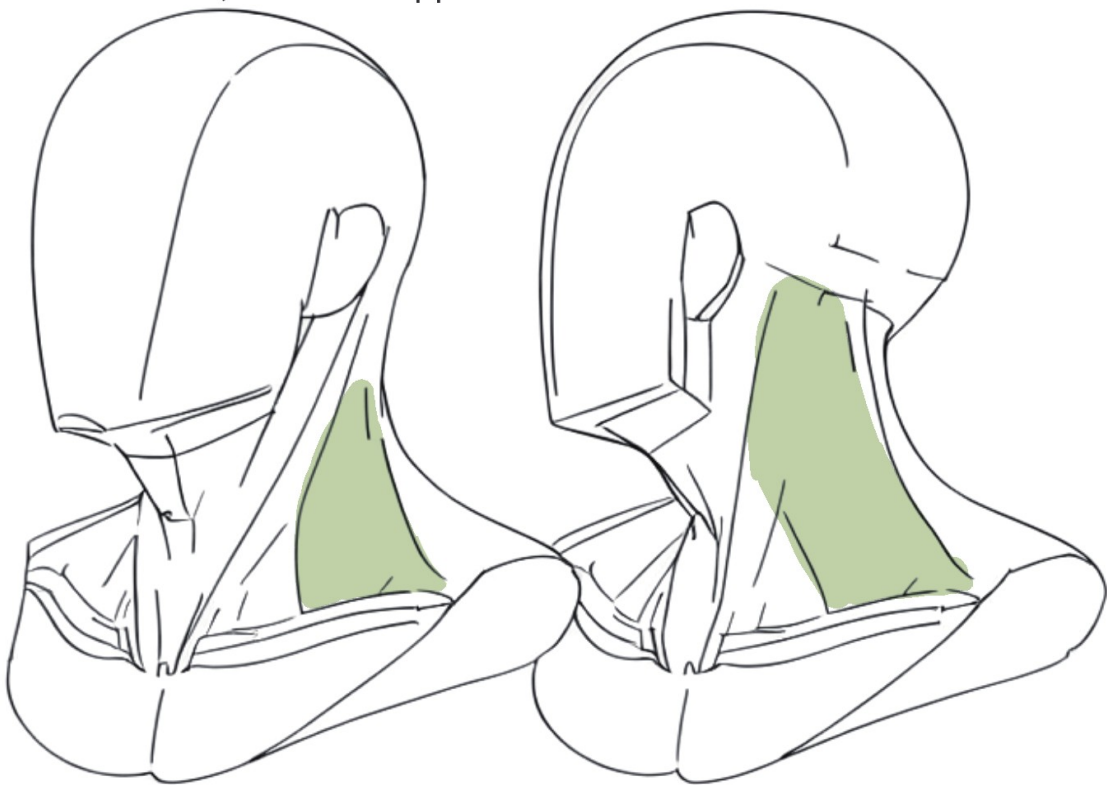
HEAD DRAWING

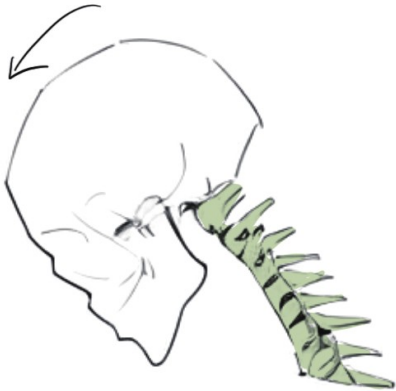
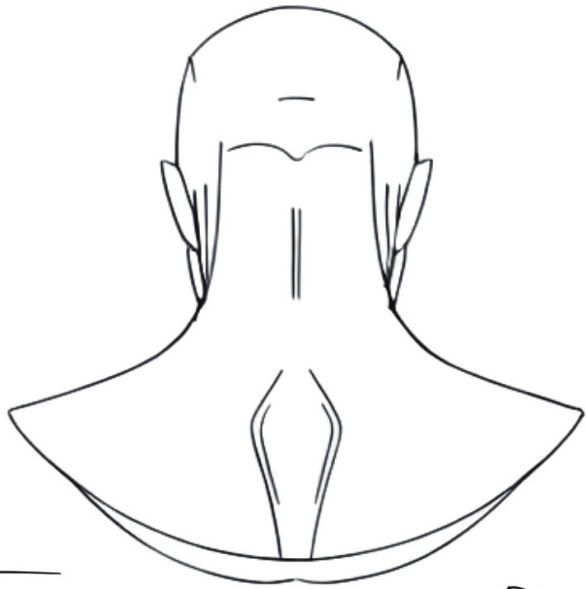
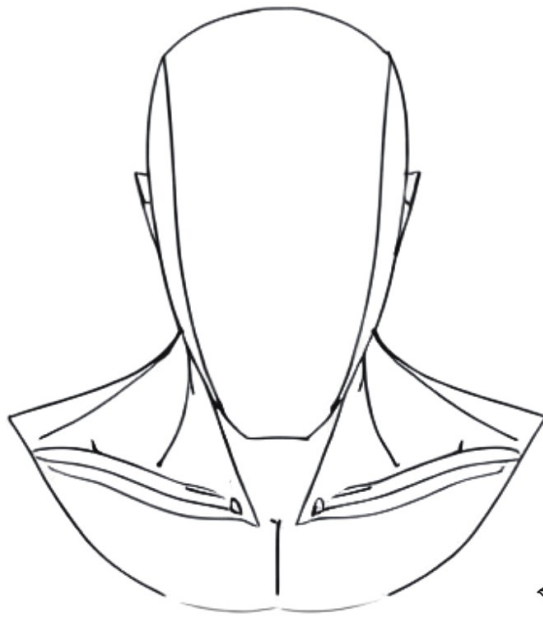
42

43

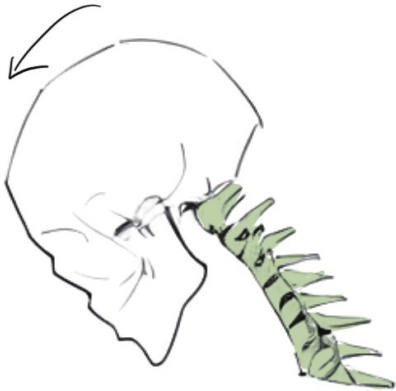
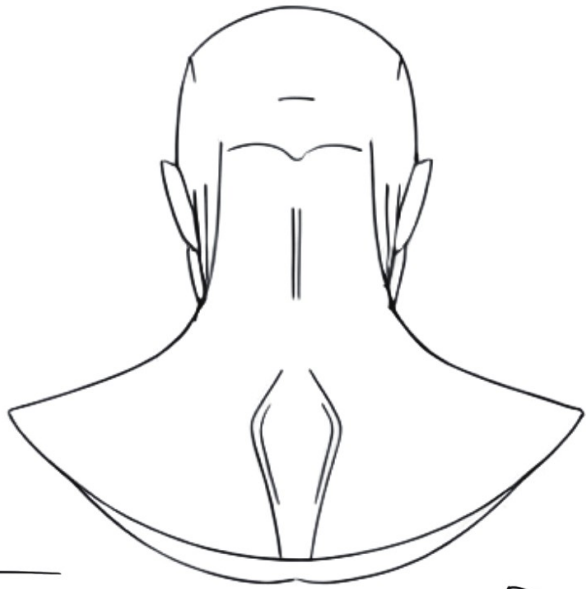
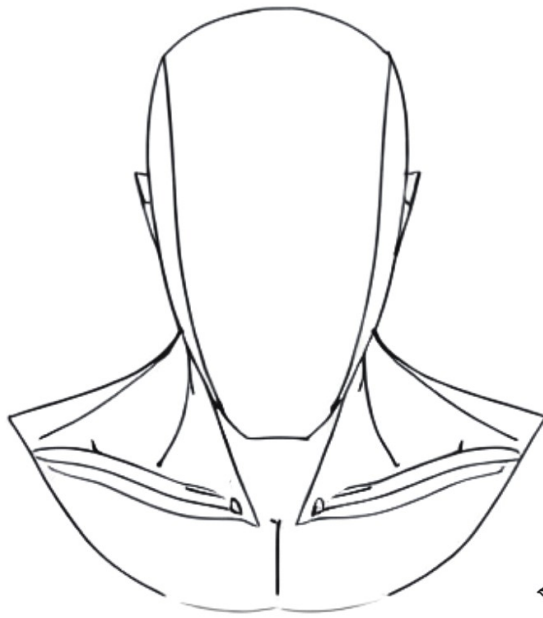


When turning the head, the area on the turning side folds and is obscured, while the opposite side's flesh stretches.





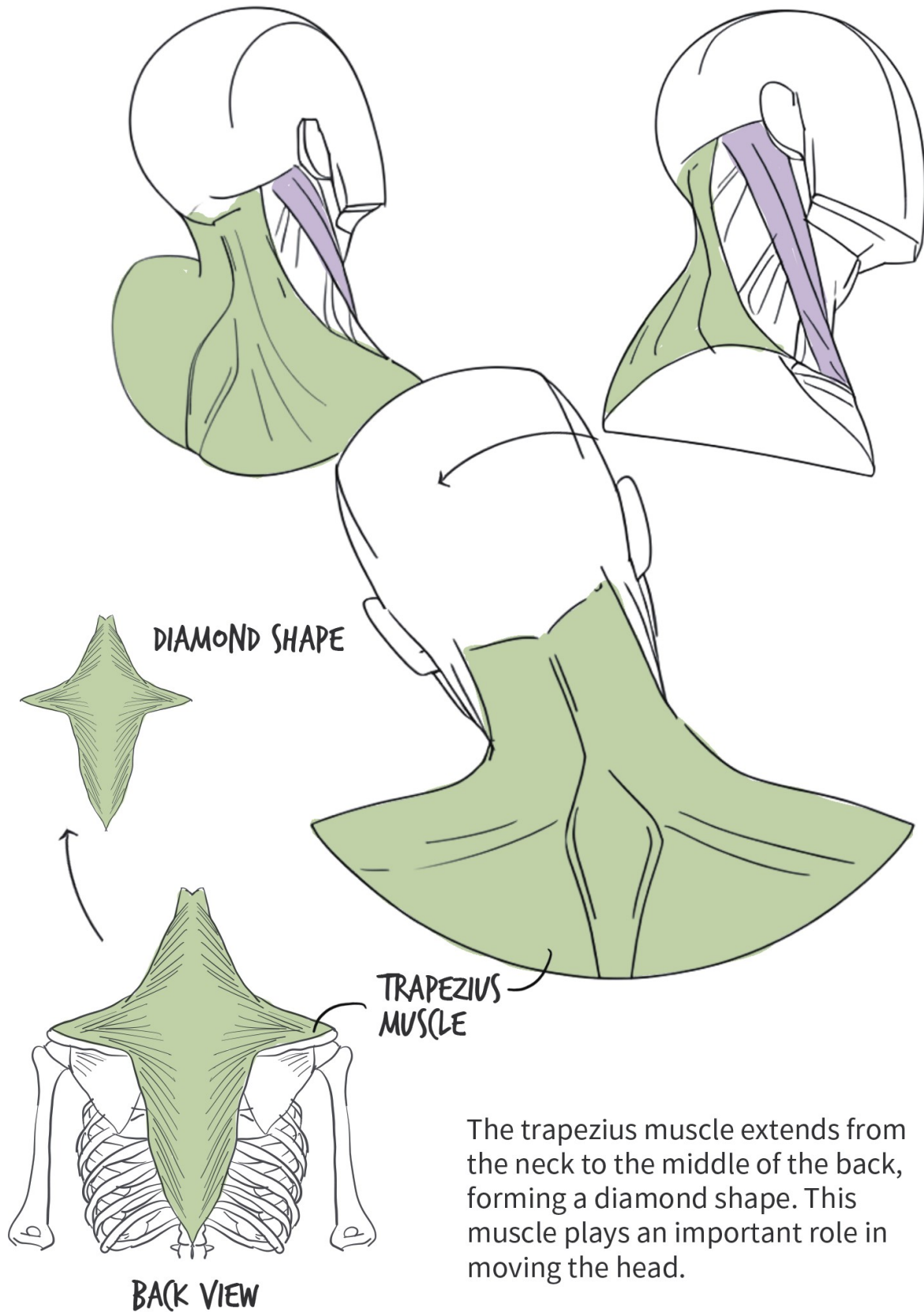
HEAD DRAWING



HEAD DRAWING

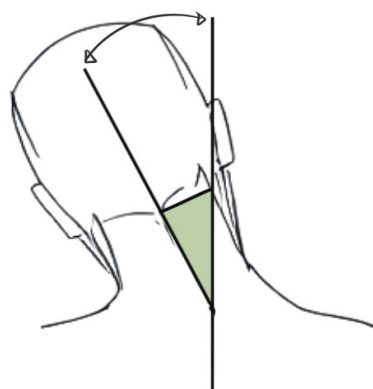
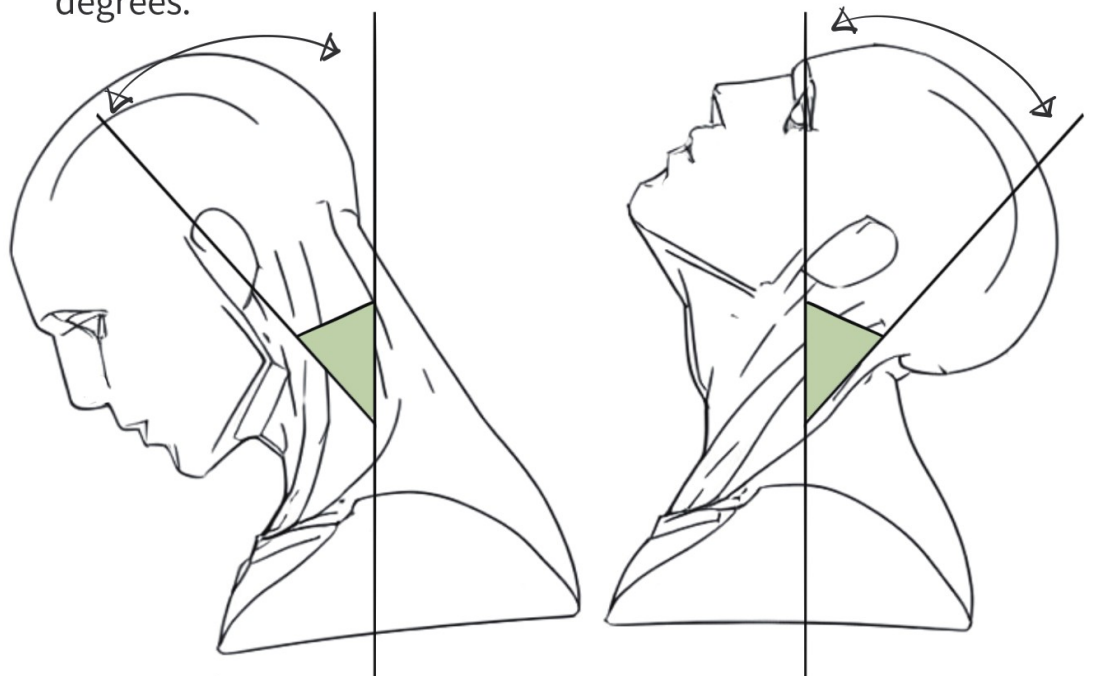
44

45



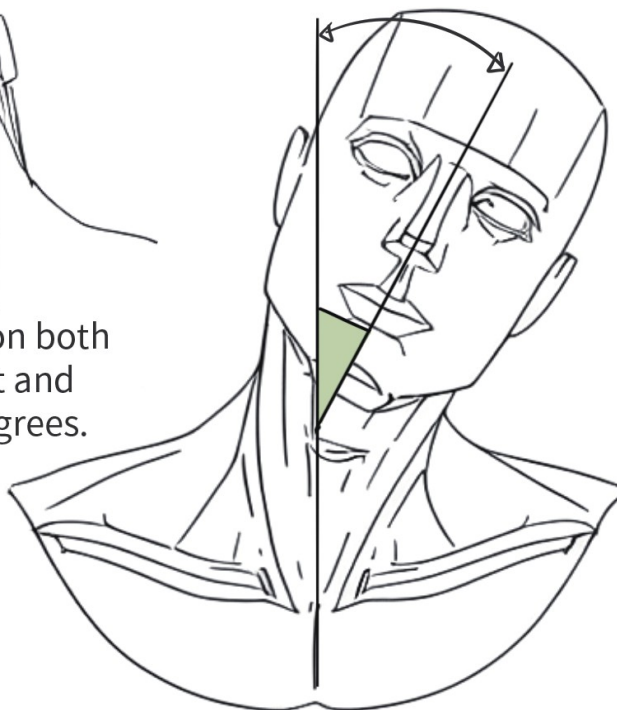
The trapezius muscle extends from the neck to the middle of the back, forming a diamond shape. This muscle plays an important role in moving the head.

The range of motion front and back is similar, about 50 to 60 degrees.



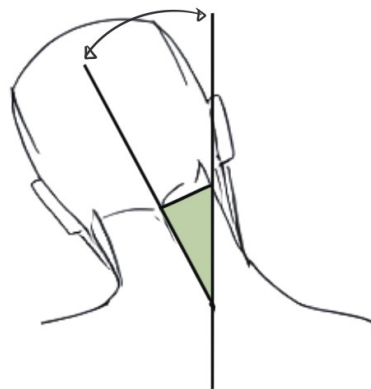
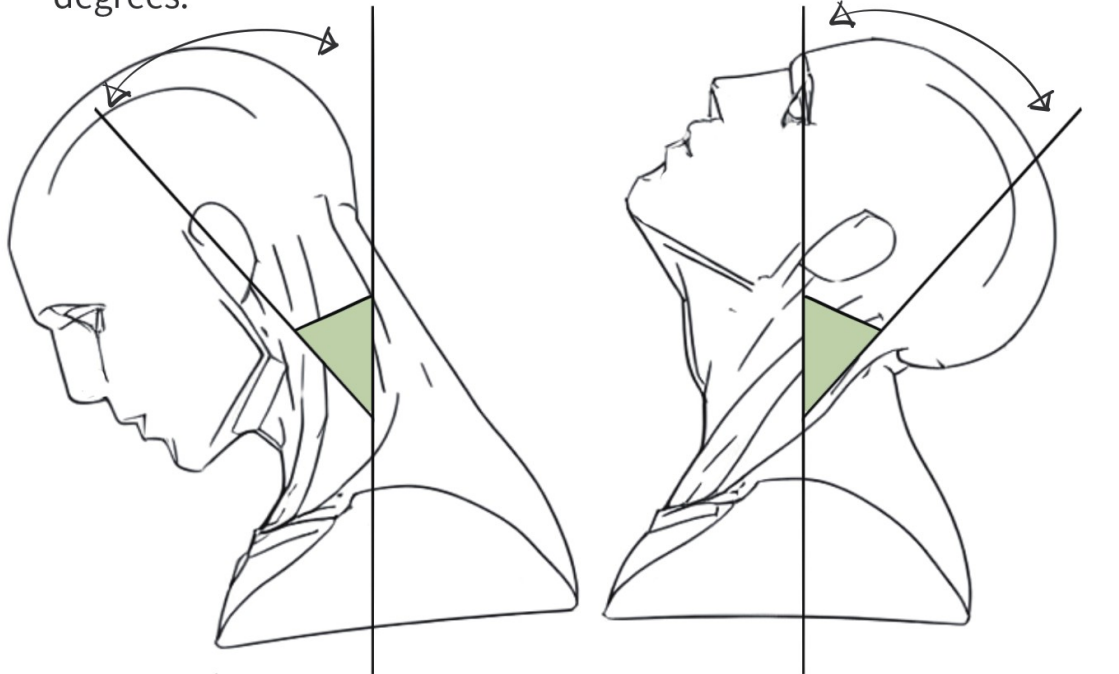
ABOUT 40°

The range of motion on both sides is less than front and back. It's about 40 degrees.



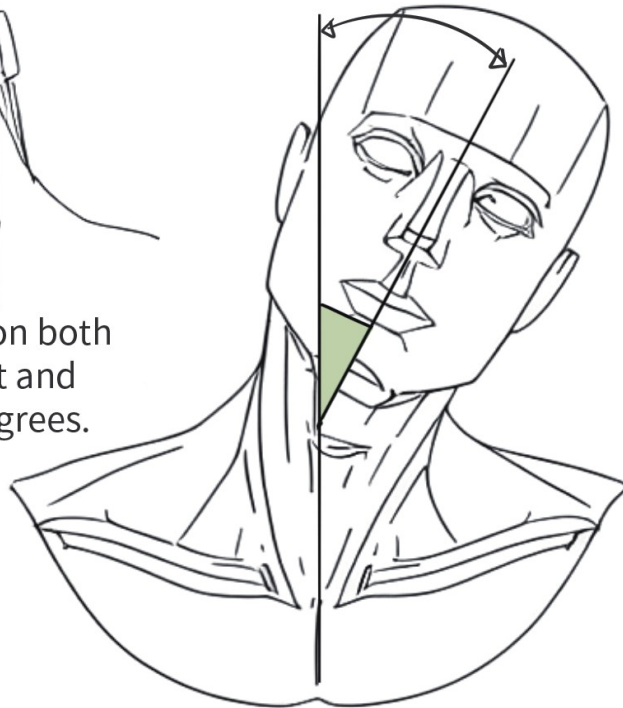
HEAD DRAWING

The range of motion front and back is similar, about 50 to 60 degrees.



ABOUT 40°

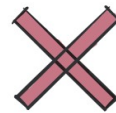
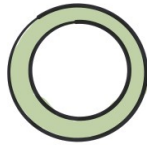
The range of motion on both sides is less than front and back. It's about 40 degrees.



HEAD DRAWING

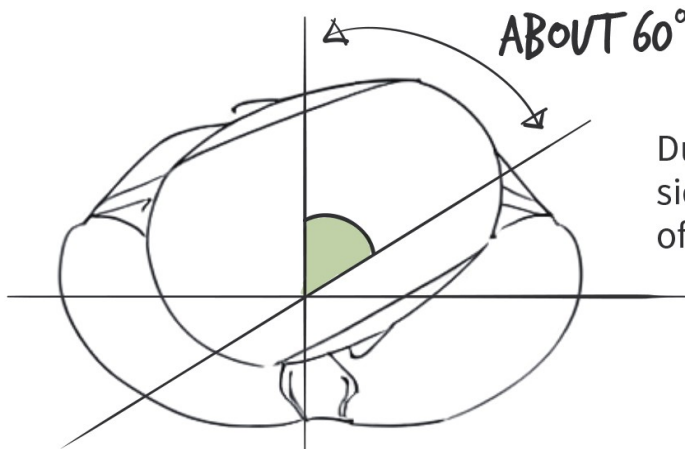
46

47

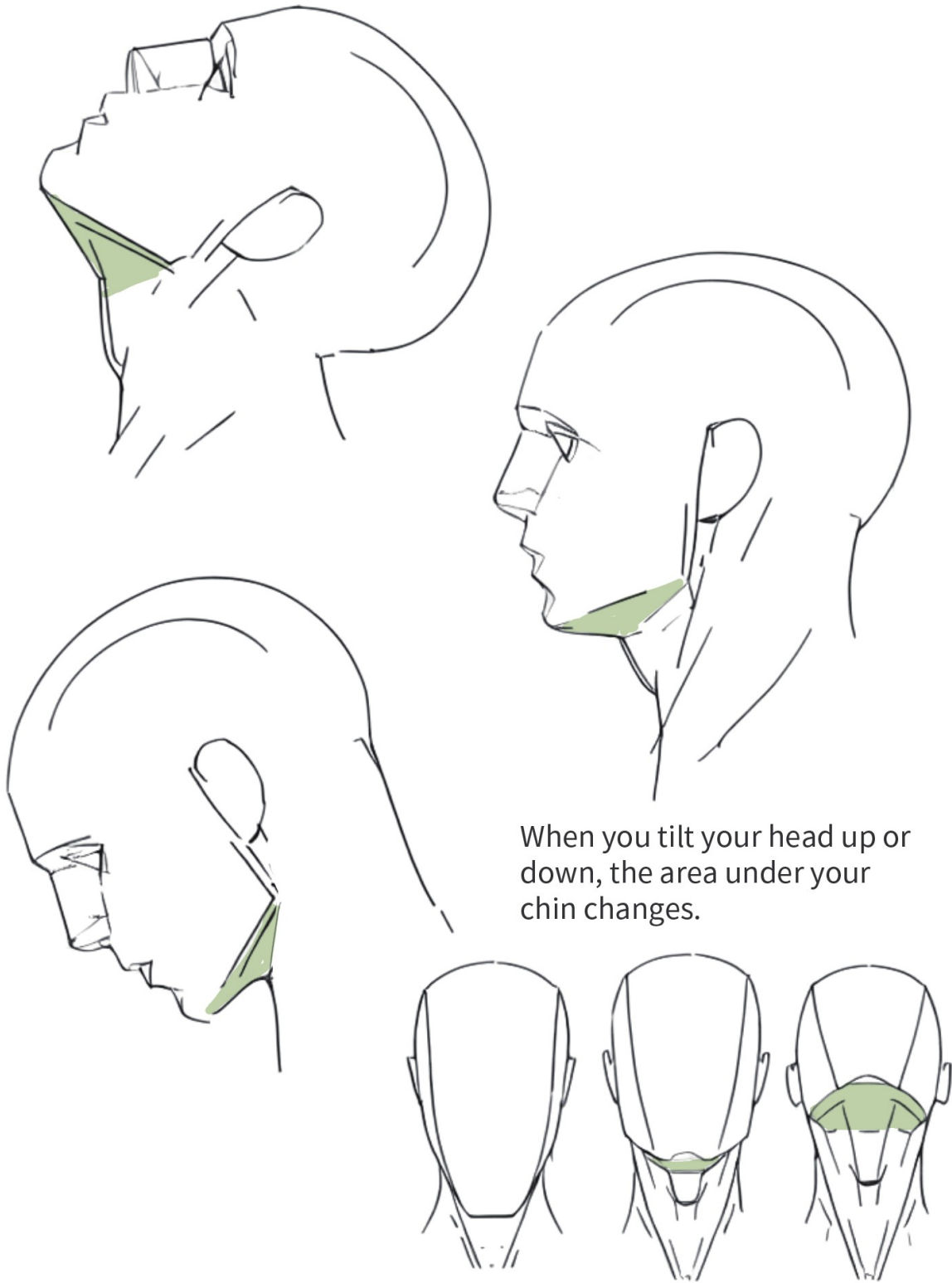


The neck does not
move 90 degrees

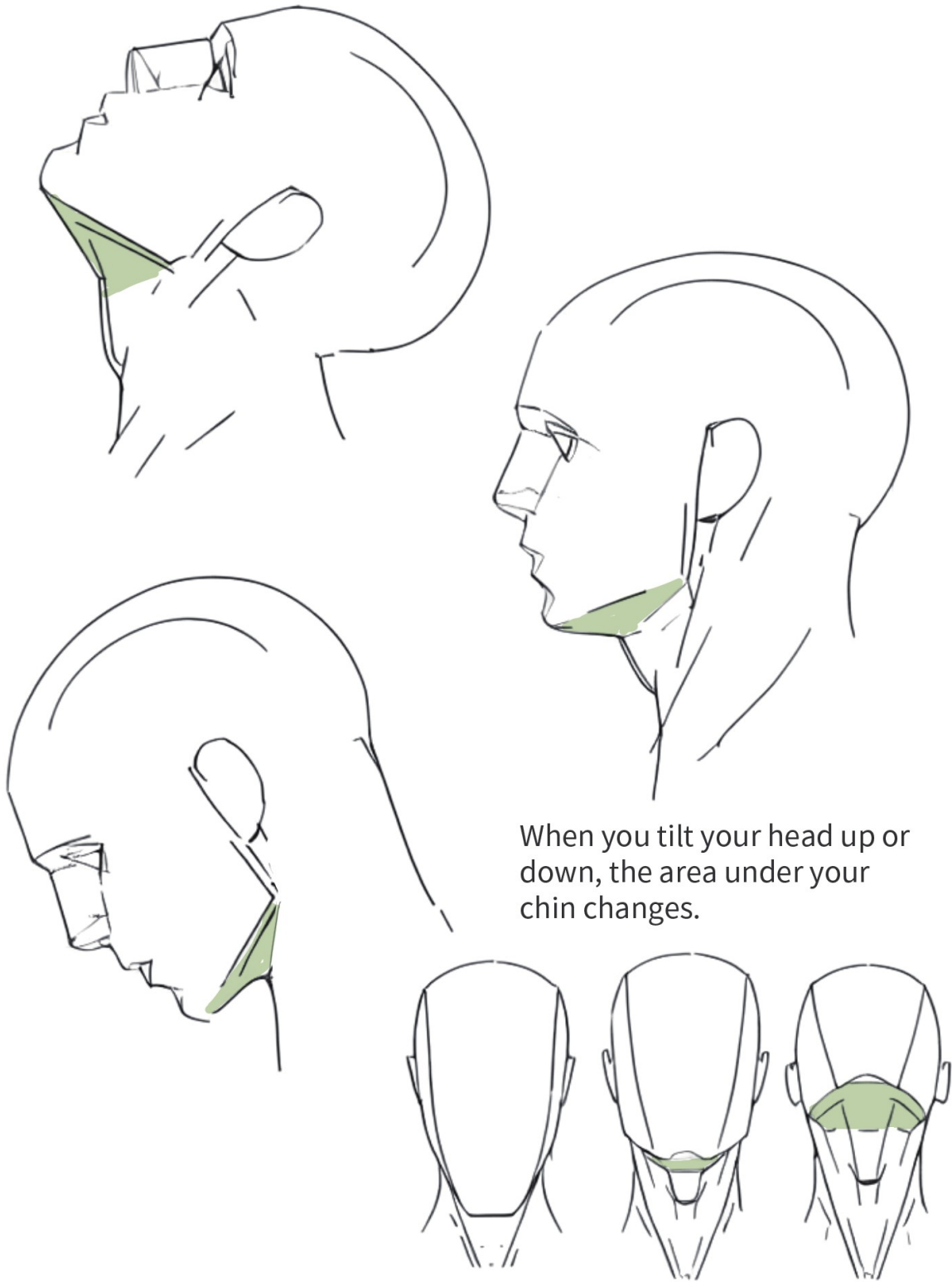
MOVEMENT OF THE HEAD FROM SIDE TO SIDE



During head movements from
side to side, a 60-degree range
of motion feels most natural.



HEAD DRAWING

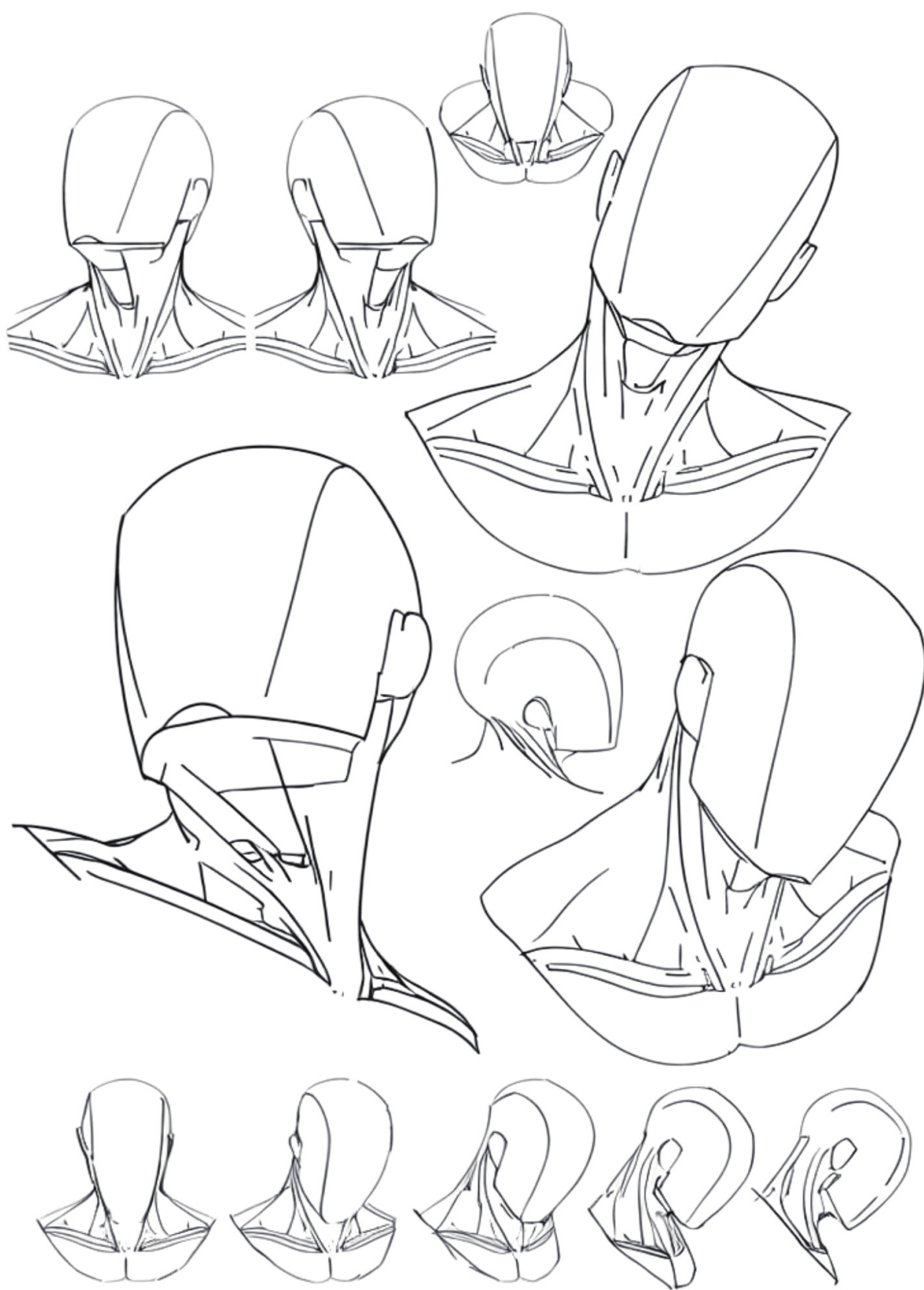


When you tilt your head up or down, the area under your chin changes.

HEAD DRAWING

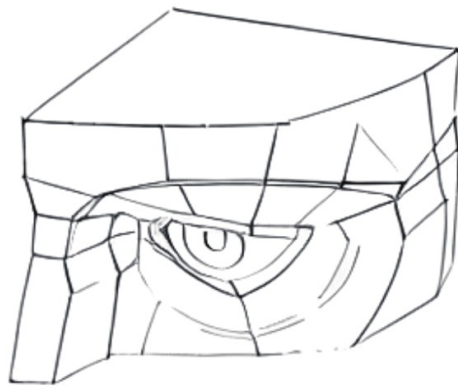
48

49

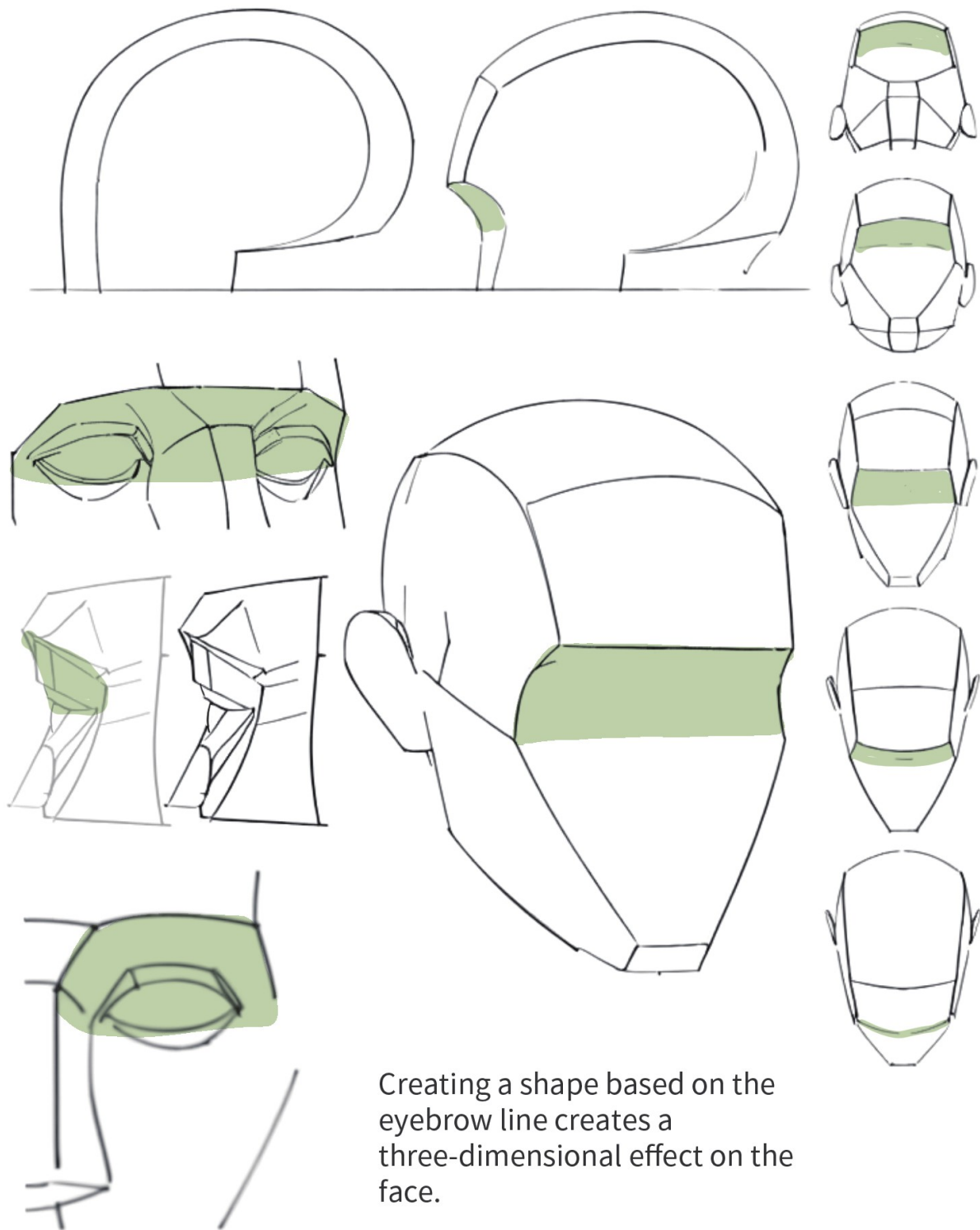


50

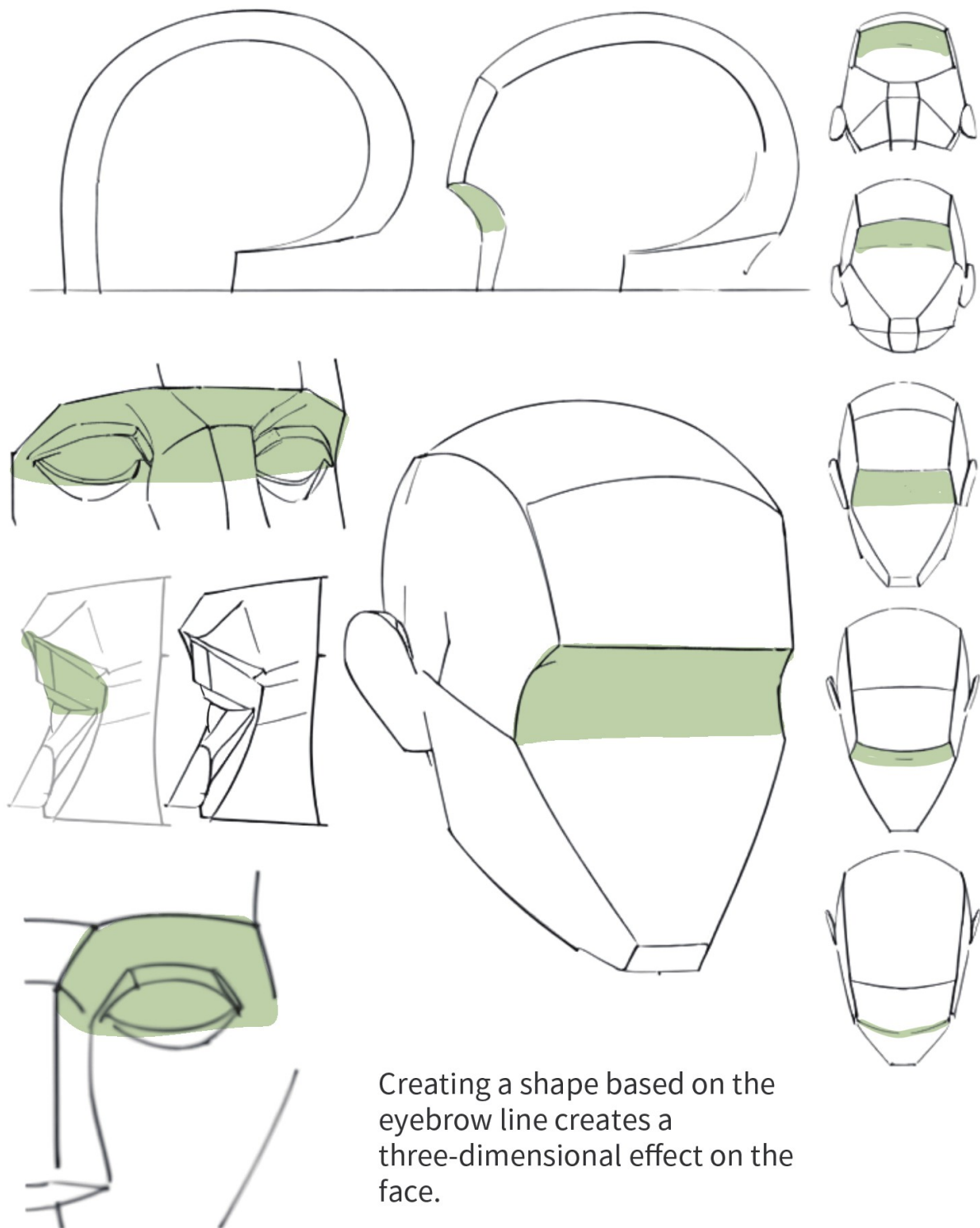
50



02. EYES

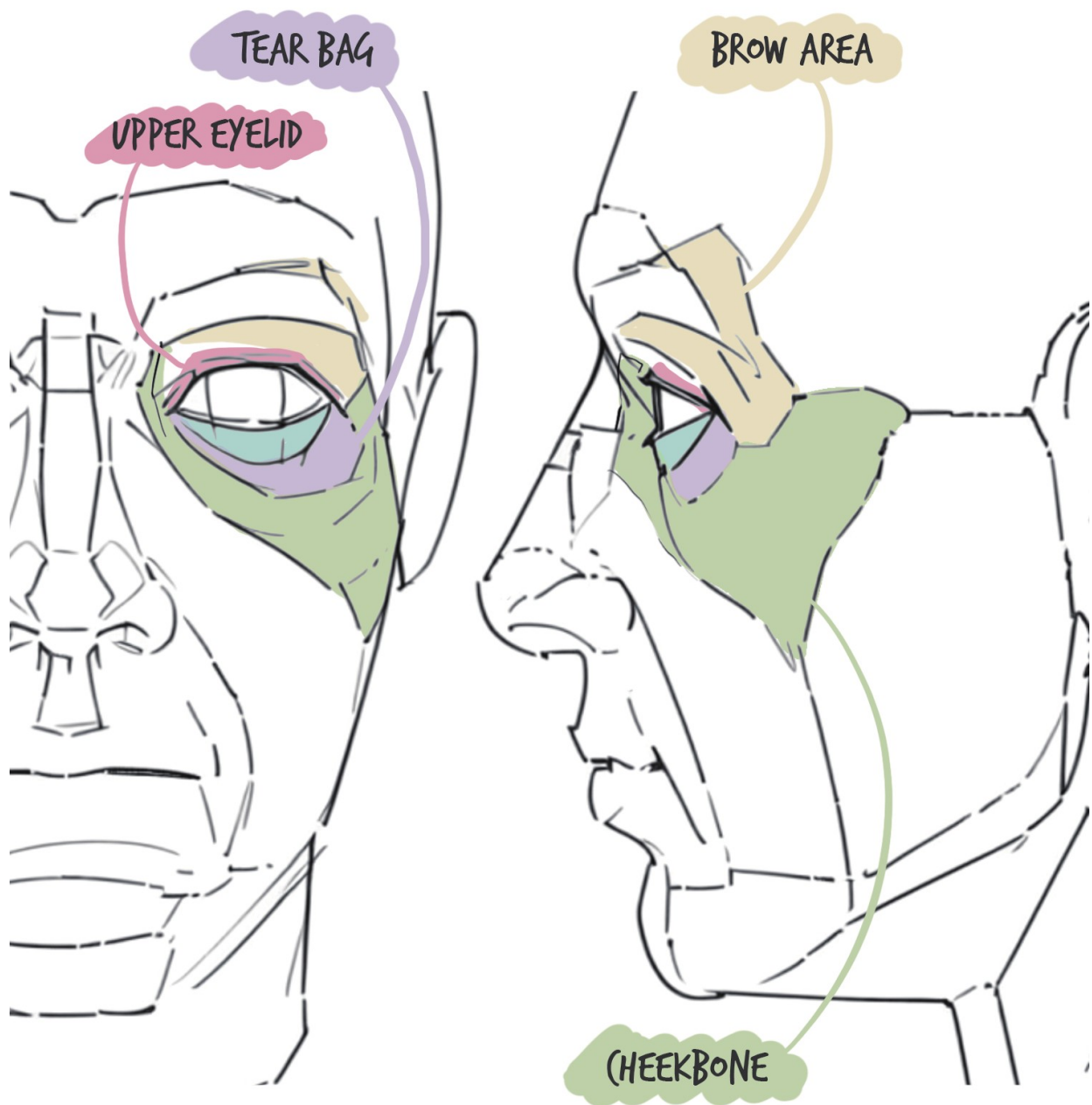


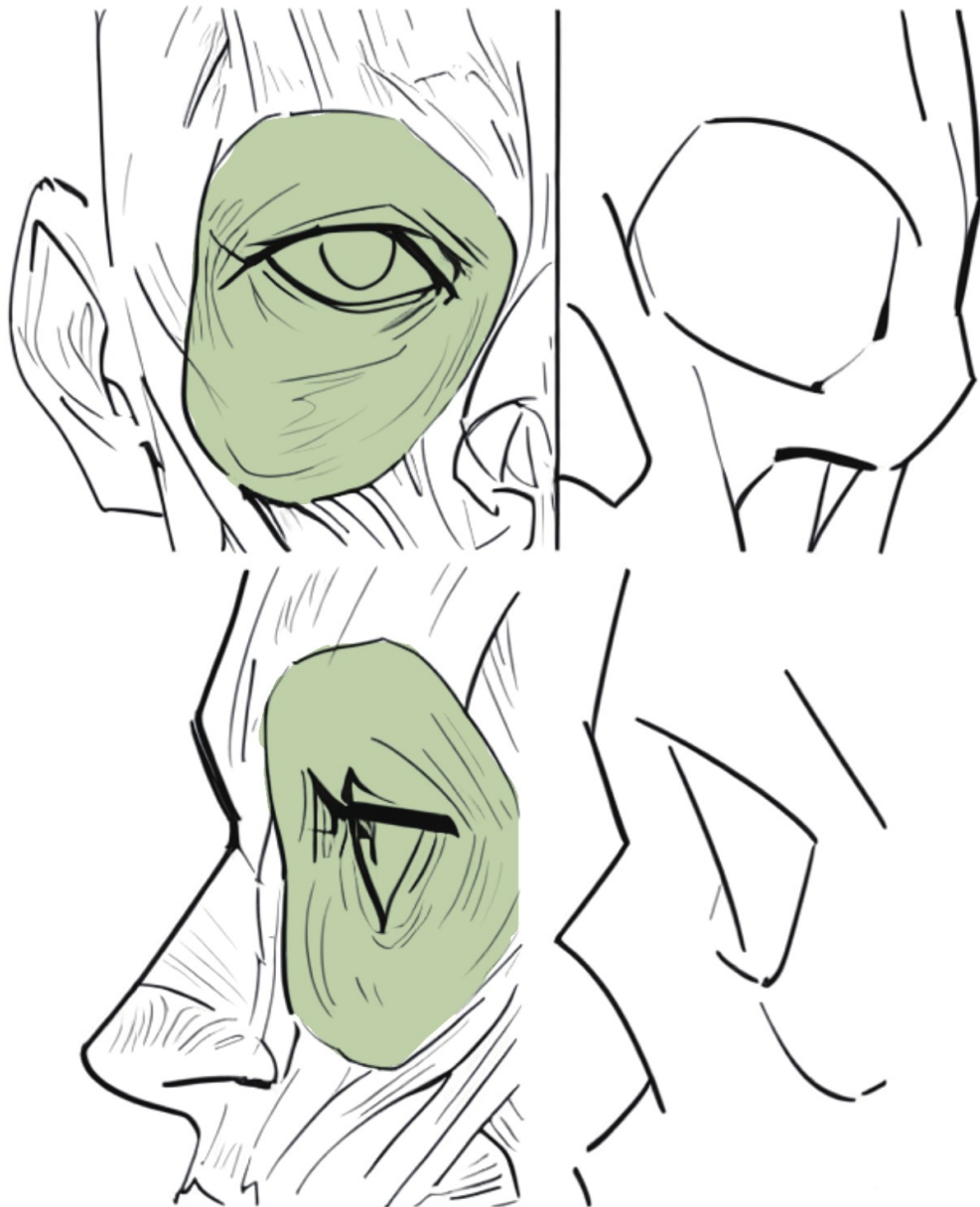
HEAD DRAWING



HEAD DRAWING

53



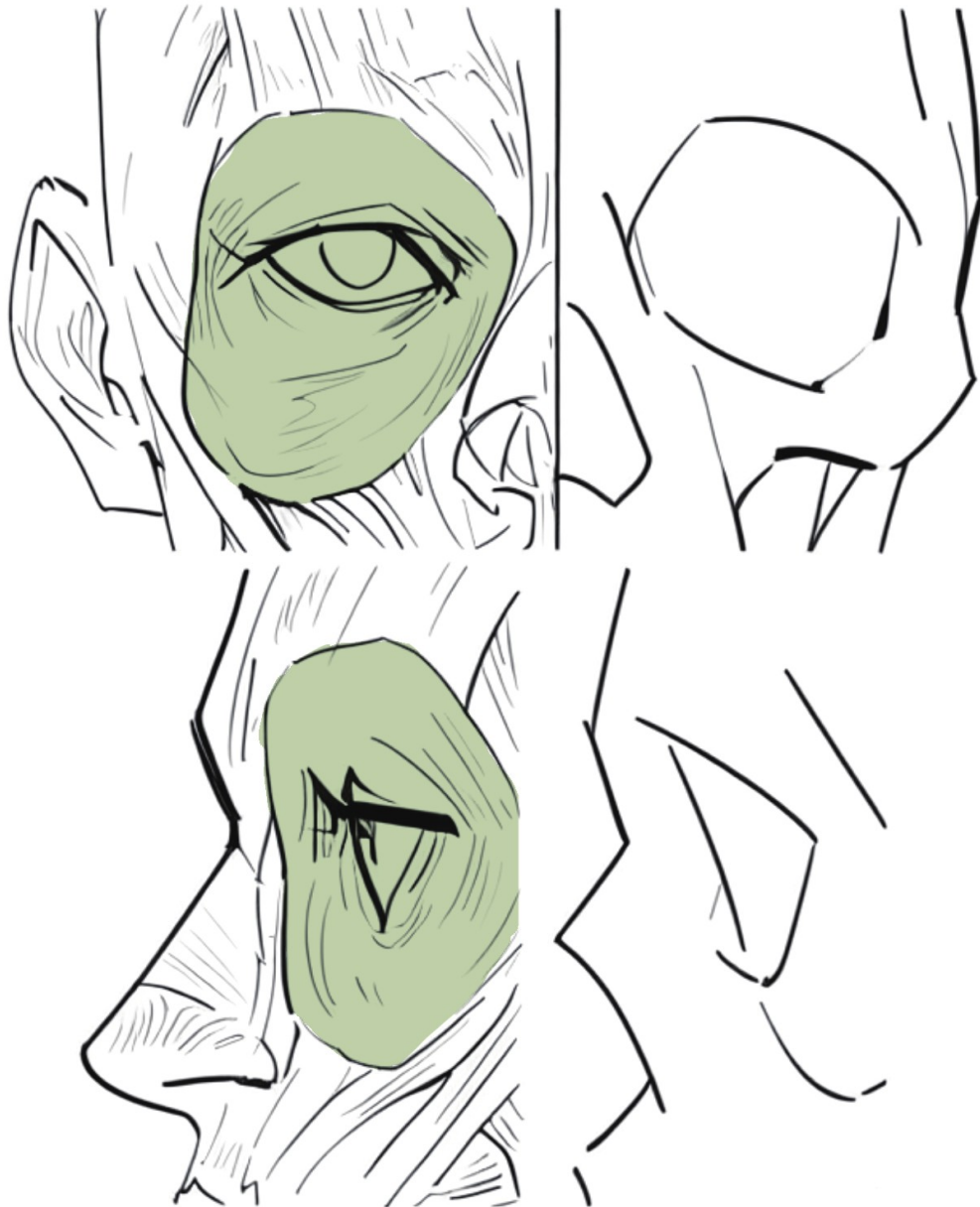


This book doesn't delve deeply into muscle. However, just as understanding the principles of skull anatomy deepens one's understanding of form, knowing muscle anatomy allows for a detailed understanding of facial expressions and their correlations.



HEAD DRAWING

54



This book doesn't delve deeply into muscle. However, just as understanding the principles of skull anatomy deepens one's understanding of form, knowing muscle anatomy allows for a detailed understanding of facial expressions and their correlations.



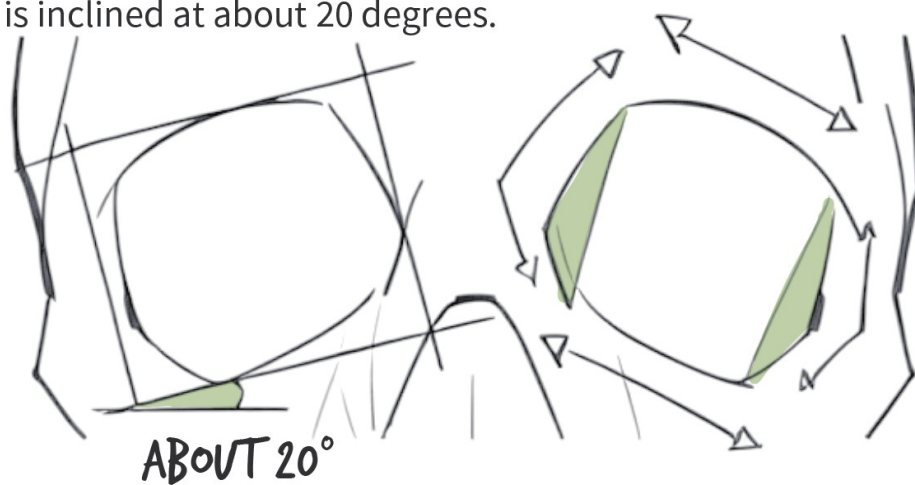
HEAD DRAWING

54

55



The angle of the skull's eyes is inclined at about 20 degrees.

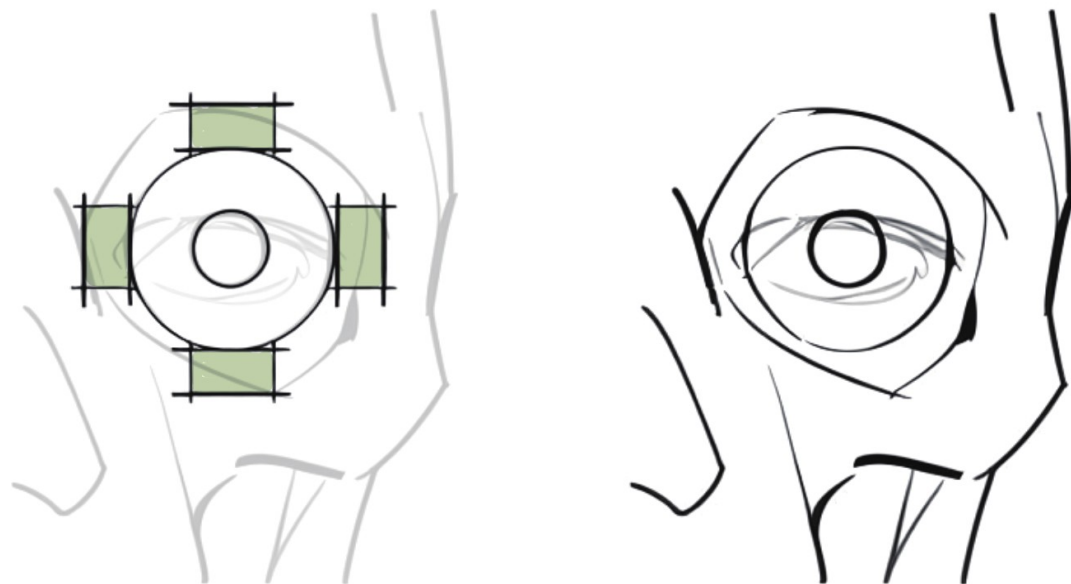


The top and bottom are close to a straight line,
The sides are close to a triangular shape





The pupils are slightly set inward from the end of the eyebrow bone.



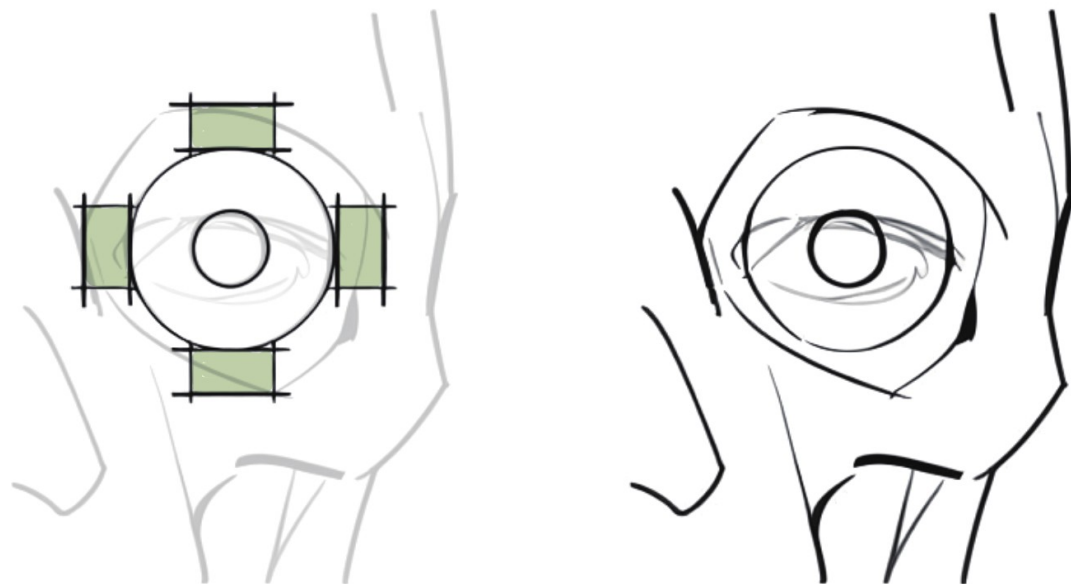
The pupils are located almost in the middle of the skull.

HEAD DRAWING

56



The pupils are slightly set inward from the end of the eyebrow bone.

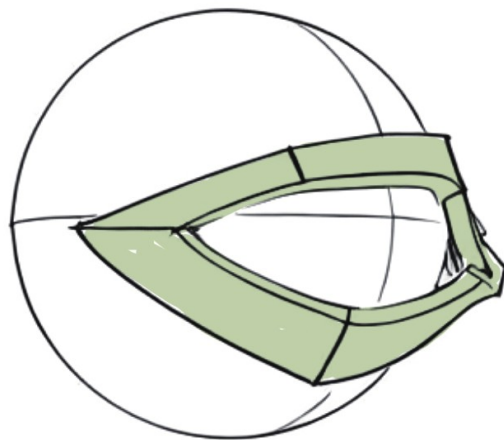
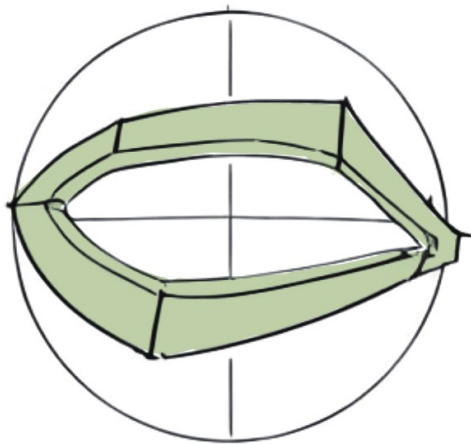


The pupils are located almost in the middle of the skull.

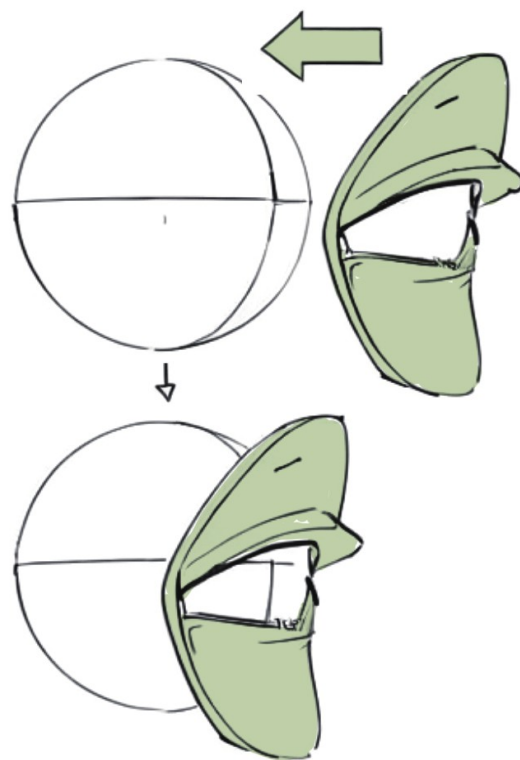
HEAD DRAWING

56

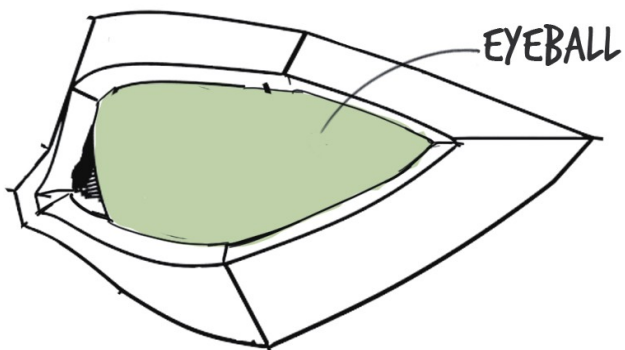
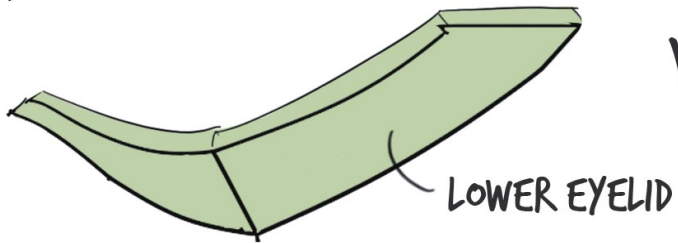
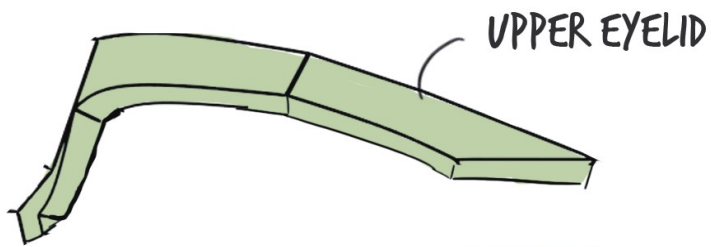
57



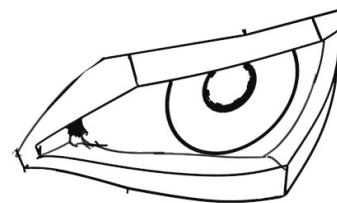
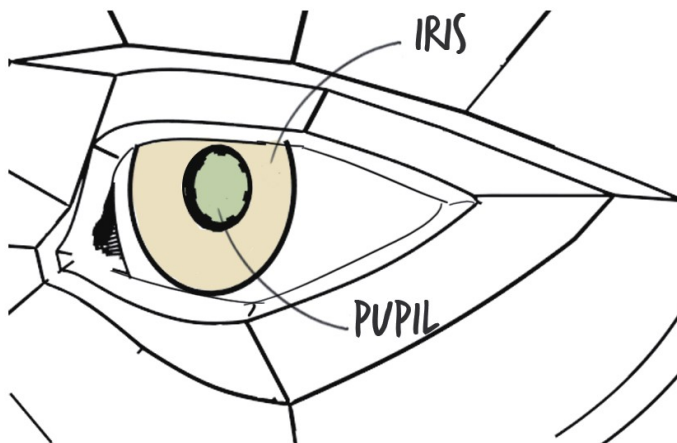
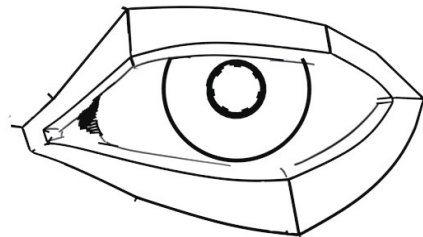
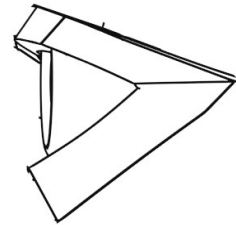
Imagine that the eye is a circle
and that there is flesh
covering the circle.



EYE AREA

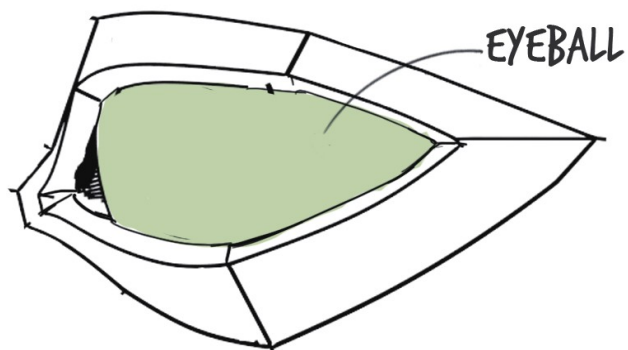
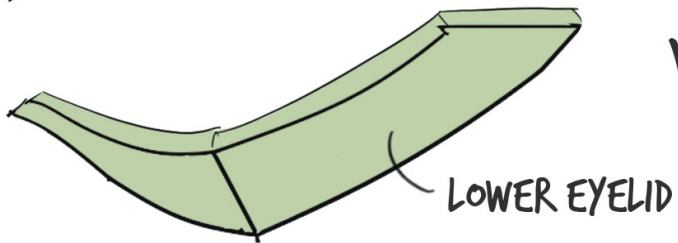
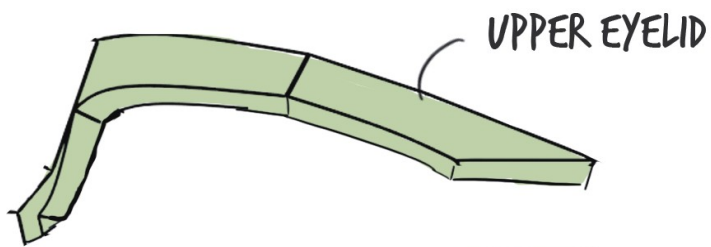


VARIOUS ANGLES

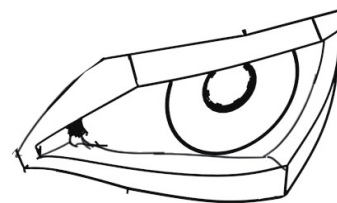
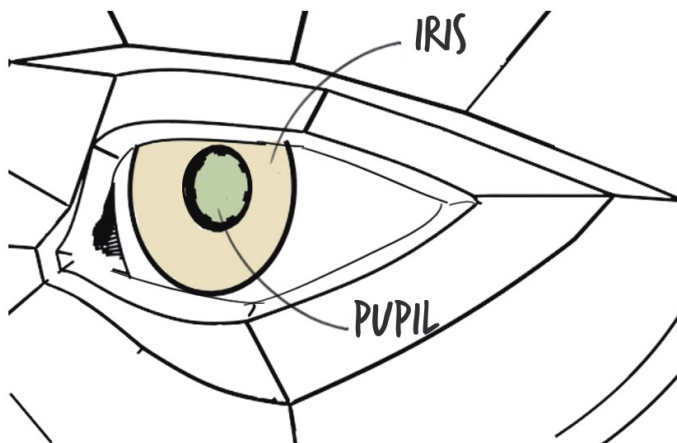
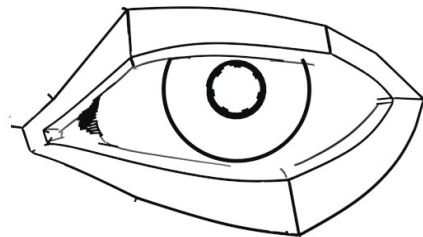
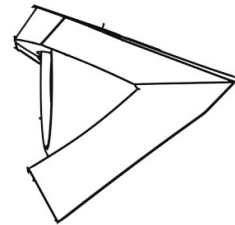


HEAD DRAWING

EYE AREA



VARIOUS ANGLES

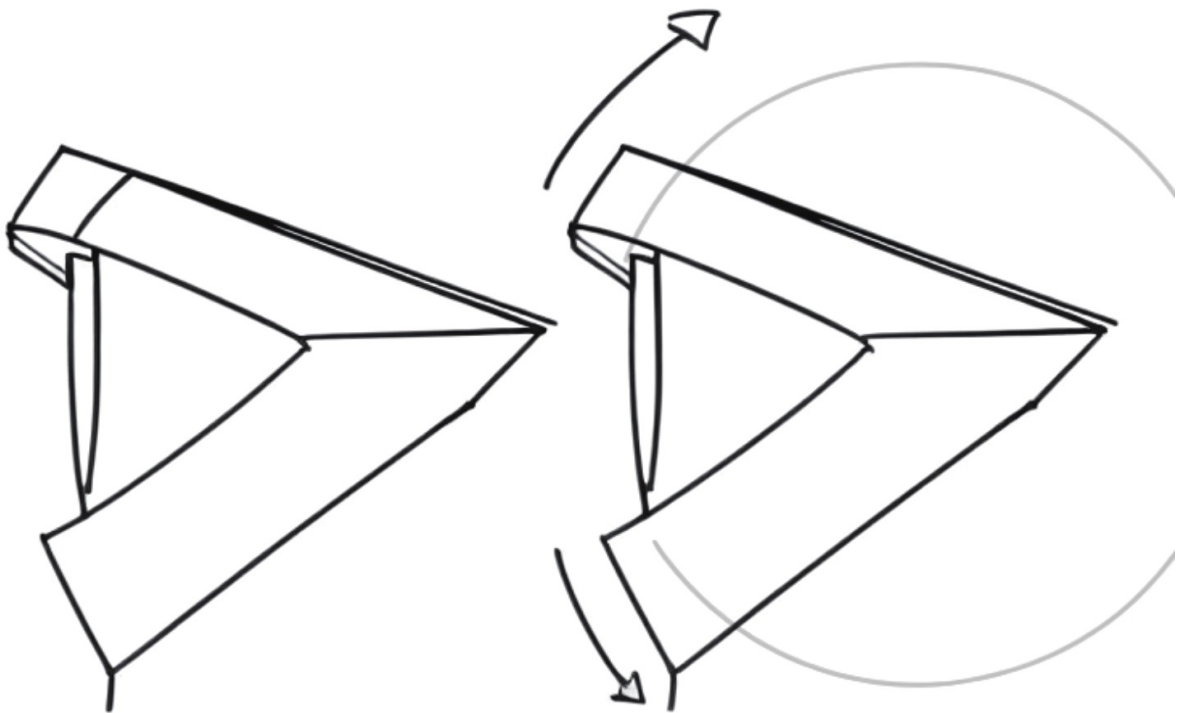


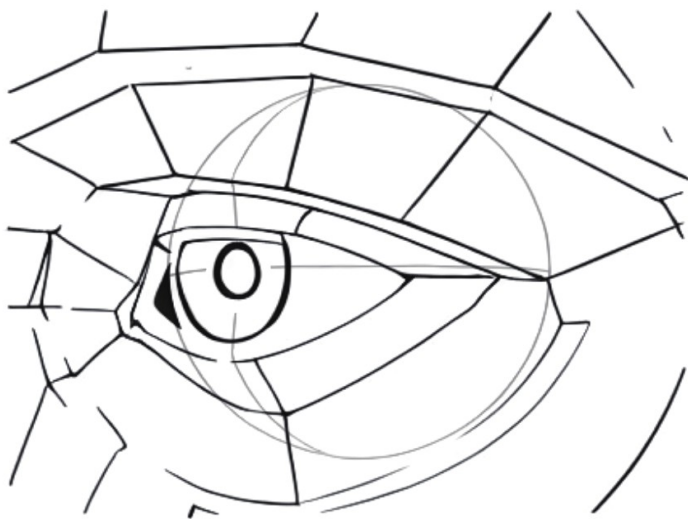
HEAD DRAWING

58

59

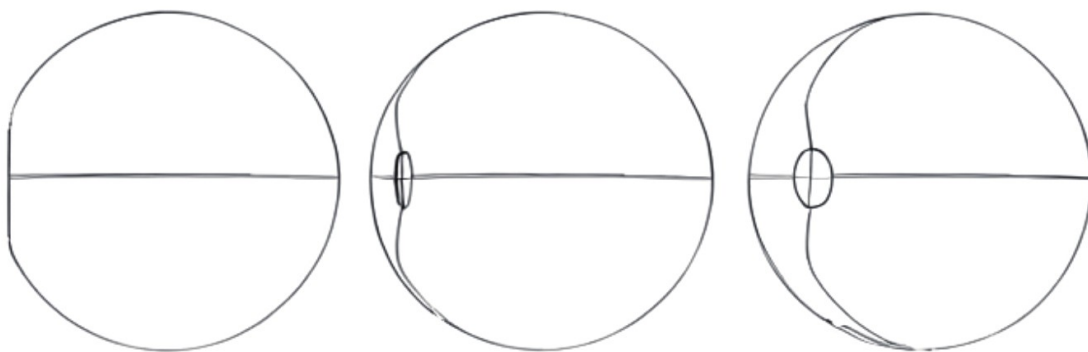
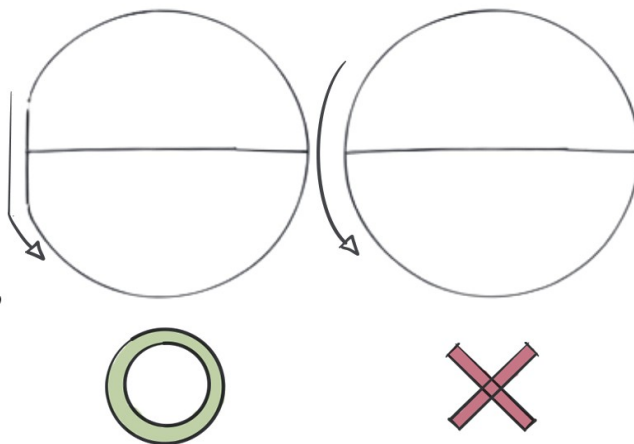
Due to the presence of the pupil,
the surrounding flesh
is formed in a circular shape.





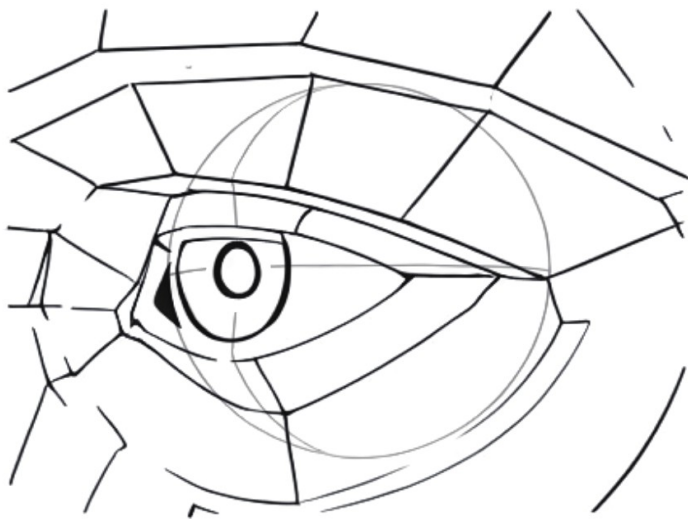
SIDE OF THE PUPIL

The pupil is not a circle, but rather a shape where the cornea is shaved. However, when drawing eyes, you should think about their round shape.



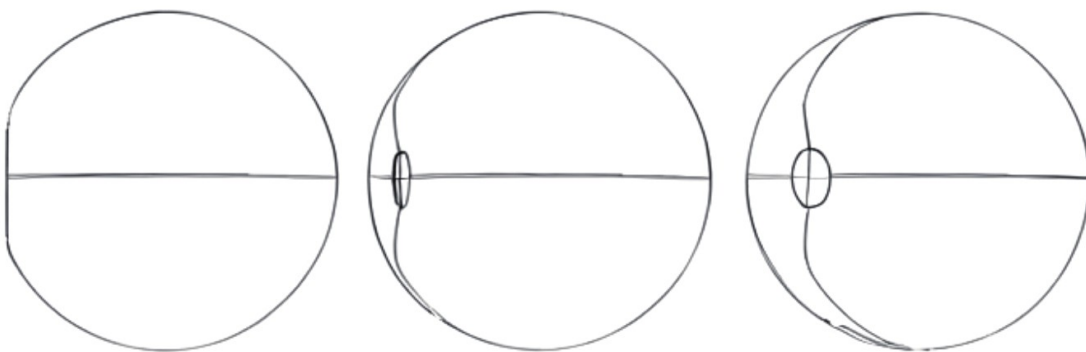
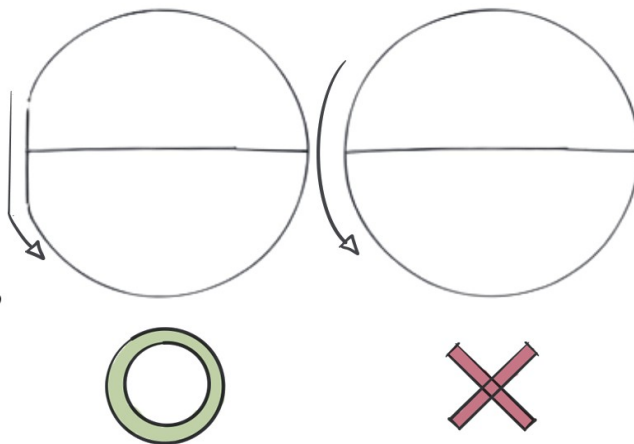
HEAD DRAWING

60



SIDE OF THE PUPIL

The pupil is not a circle, but rather a shape where the cornea is shaved. However, when drawing eyes, you should think about their round shape.



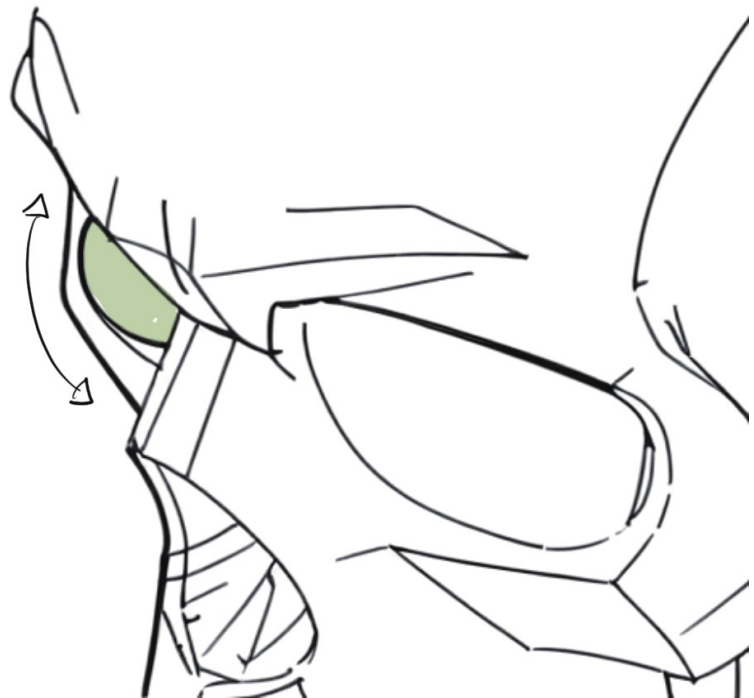
HEAD DRAWING

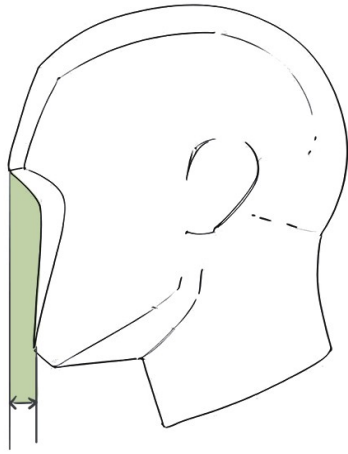
60

61

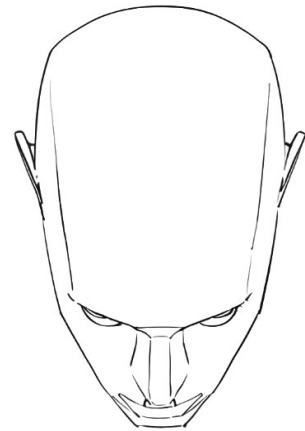
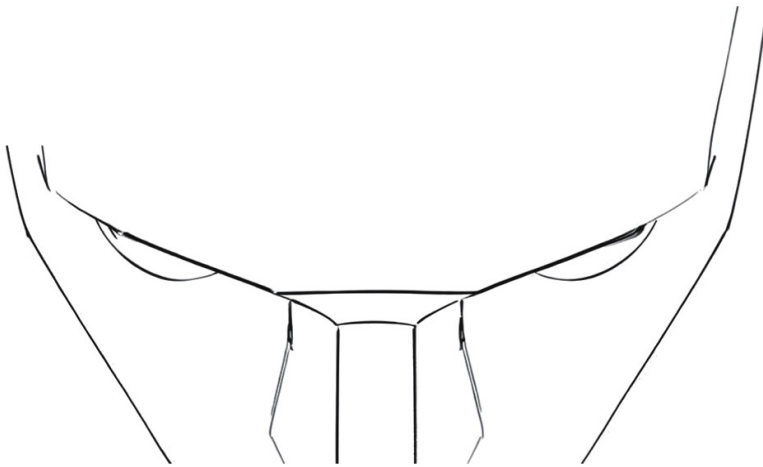


When drawing from the side, take into account the eyeballs and make them protrude.

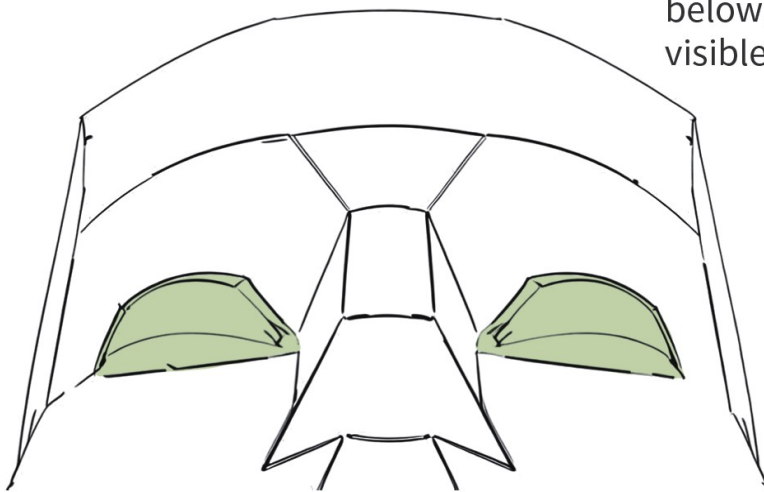




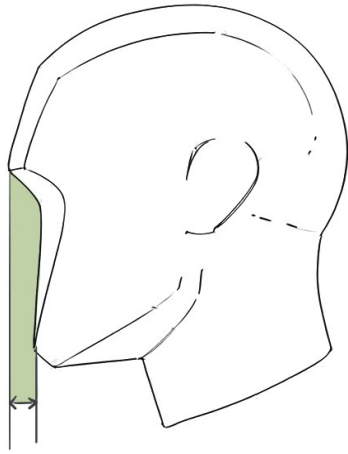
The eyes are barely visible from high angles due to the brow bone.



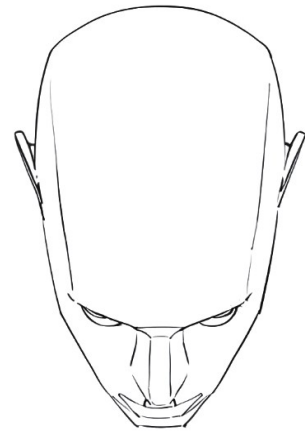
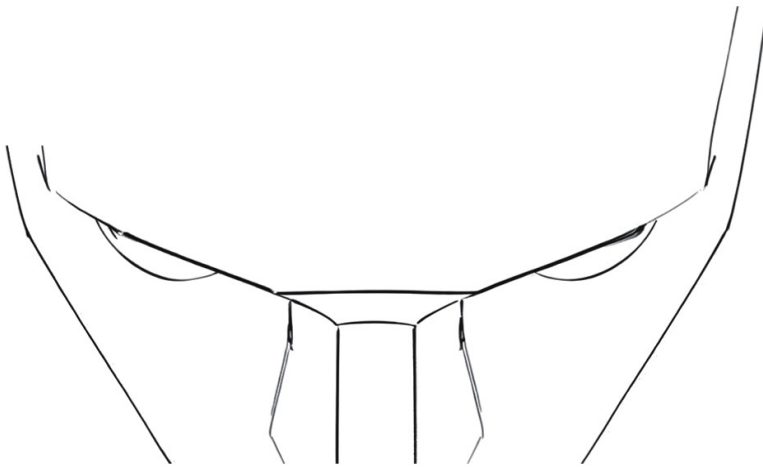
However, when viewed from below, the eyes are clearly visible.



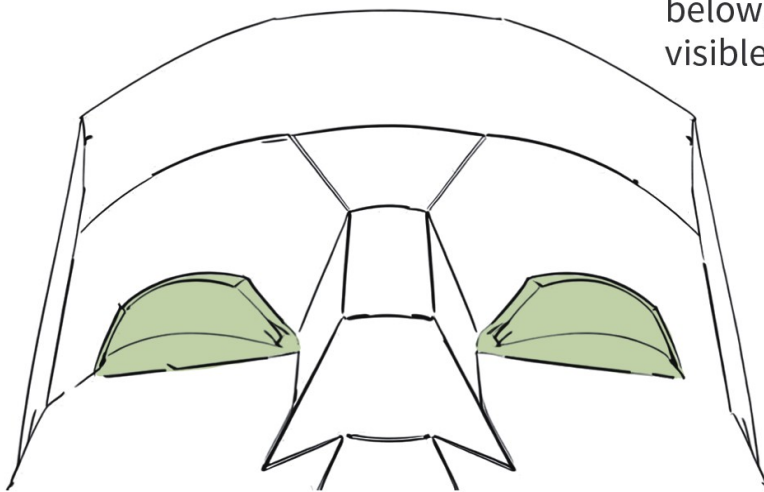
HEAD DRAWING



The eyes are barely visible from high angles due to the brow bone.



However, when viewed from below, the eyes are clearly visible.



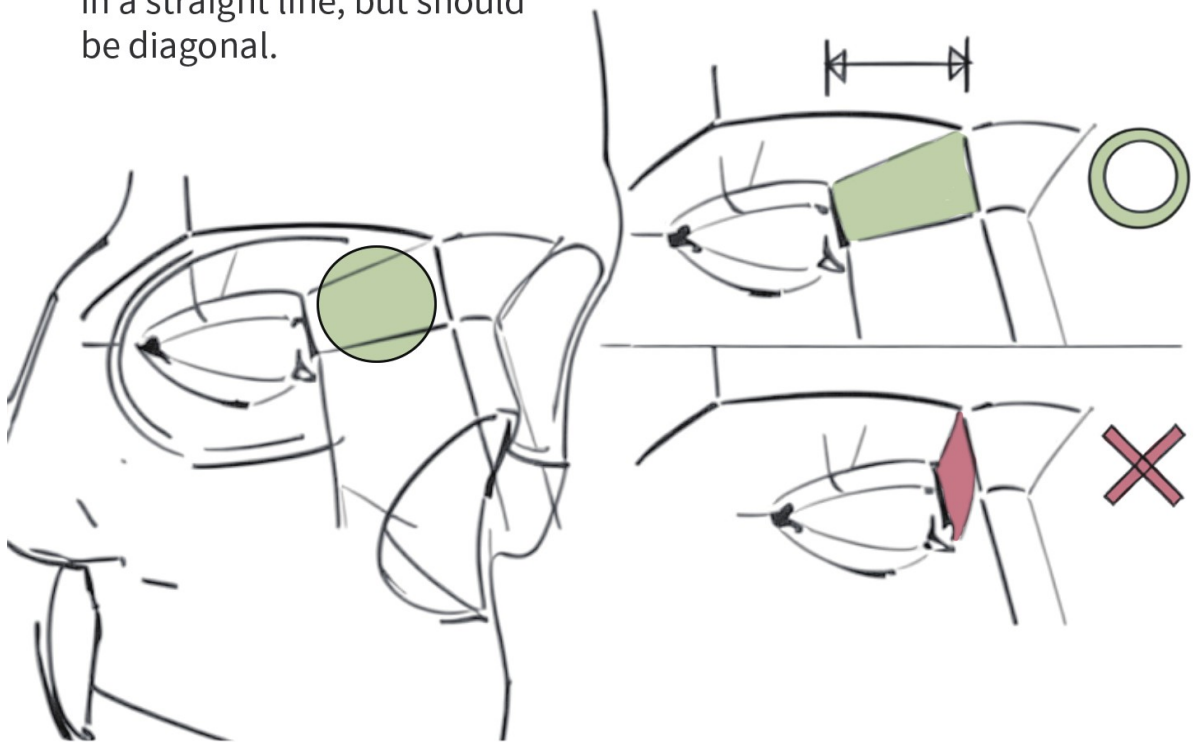
HEAD DRAWING

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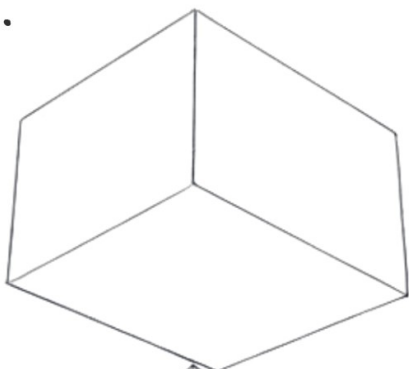
63



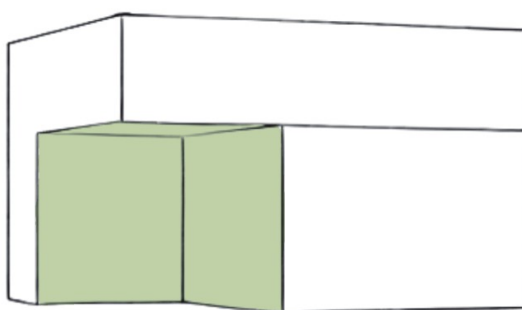
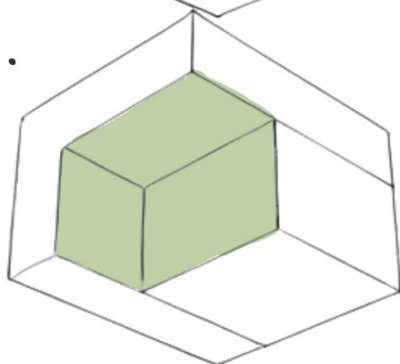
When viewed from the side or three-quarter view, the eyes and eyebrows should not be in a straight line, but should be diagonal.



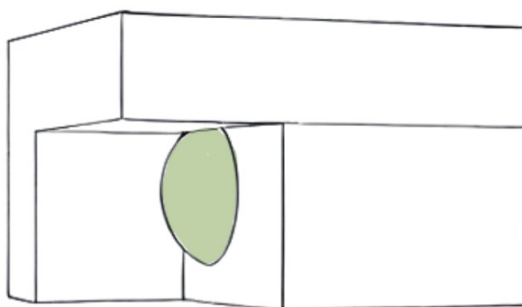
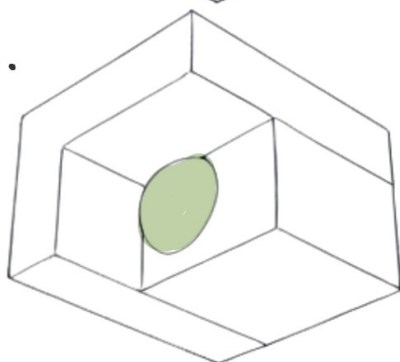
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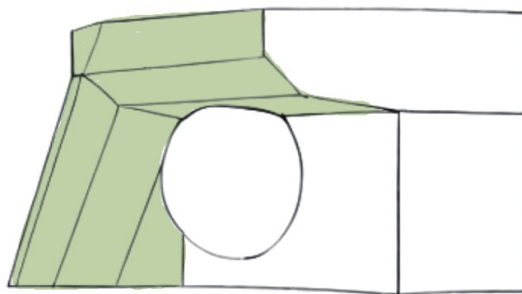
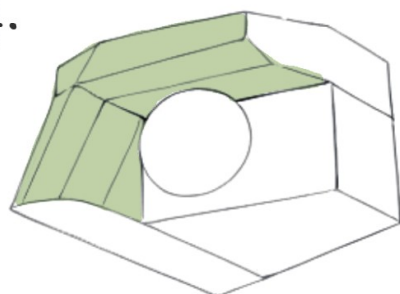
2.



3.

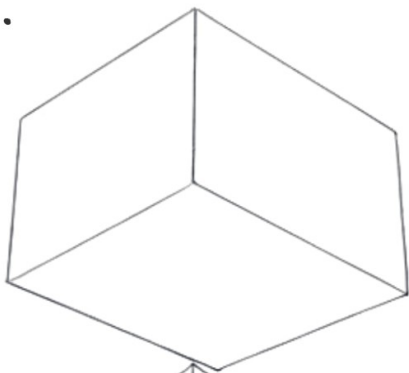


4.

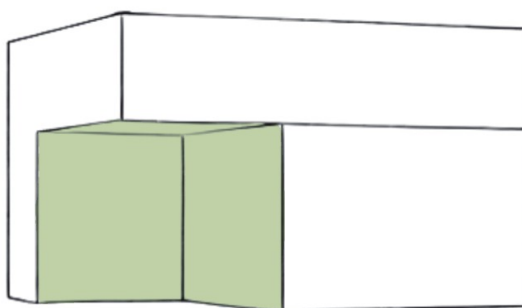
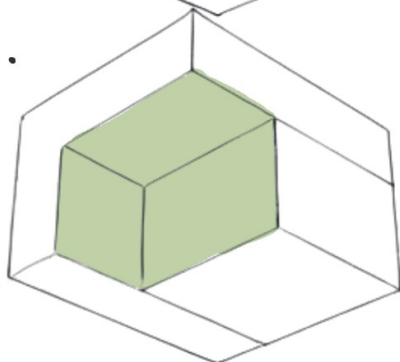


HEAD DRAWING

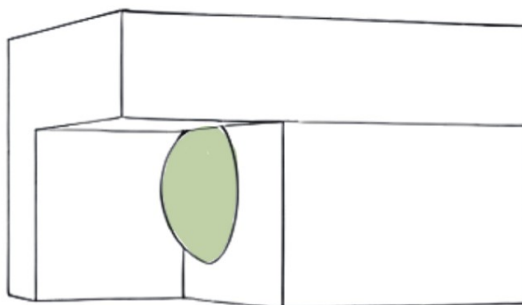
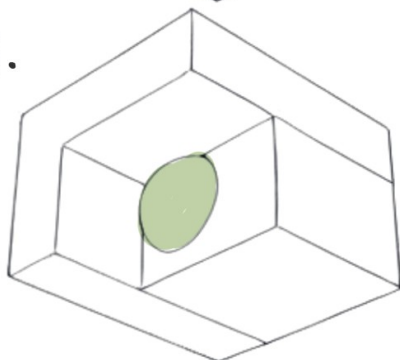
1.



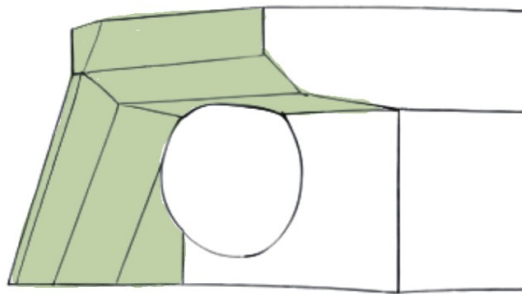
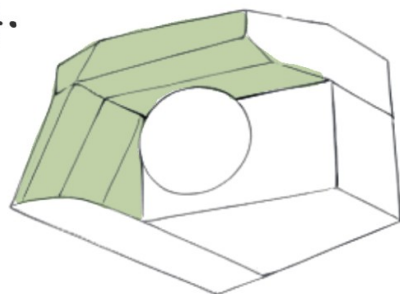
2.



3.



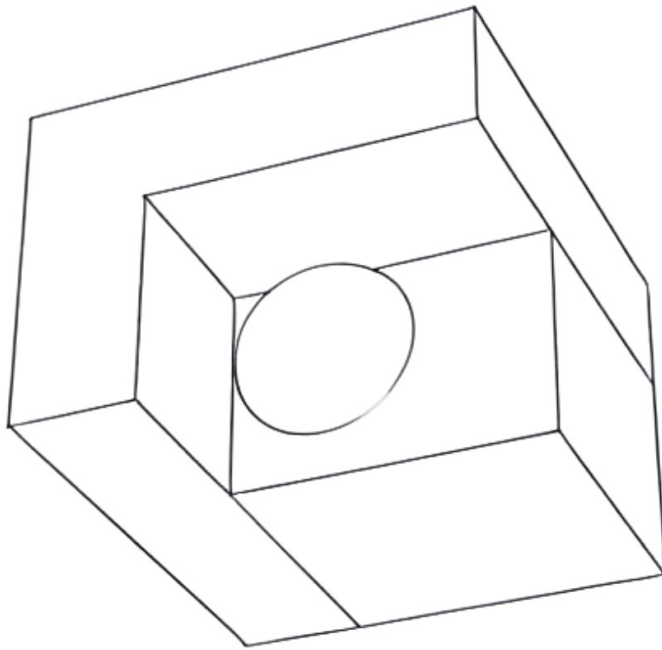
4.



HEAD DRAWING

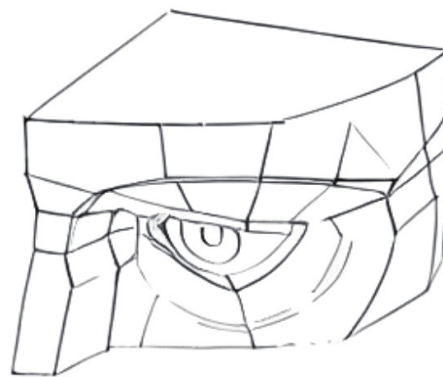
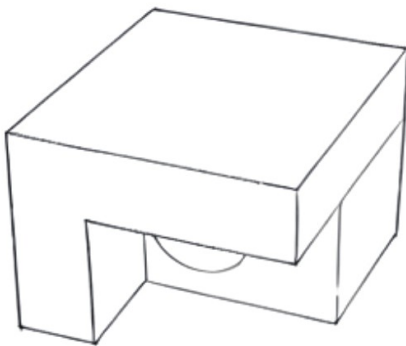
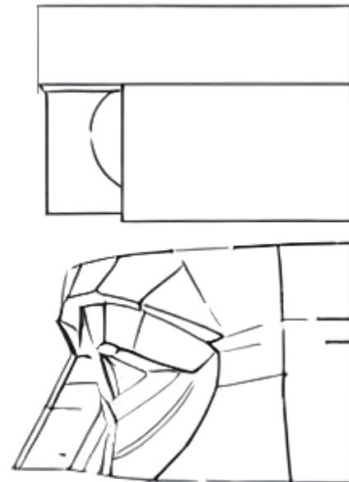
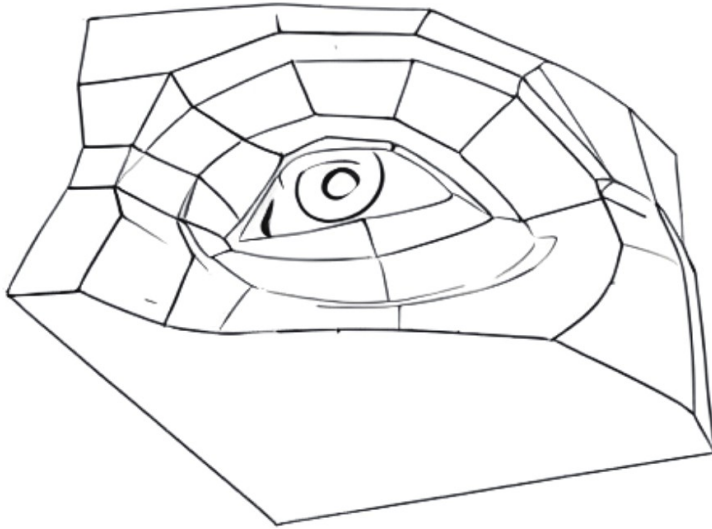
64

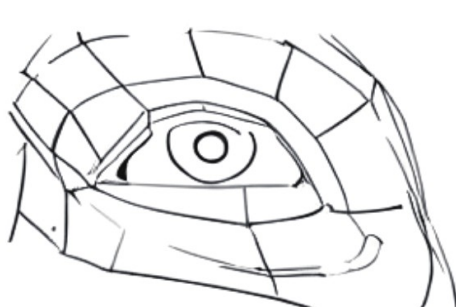
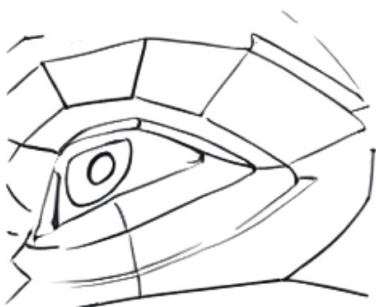
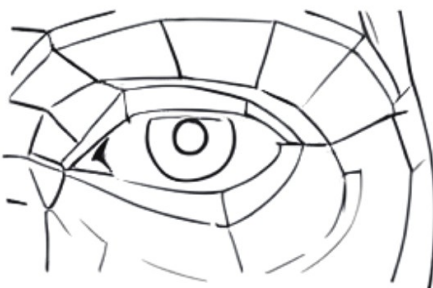
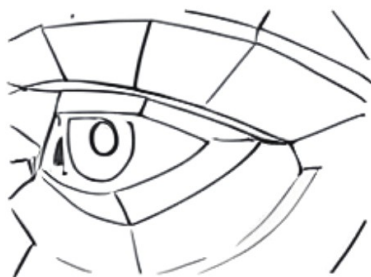
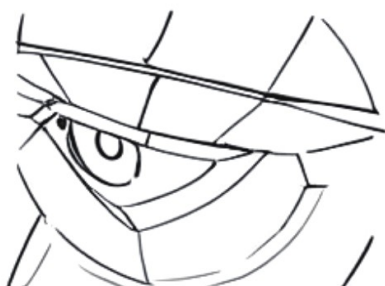
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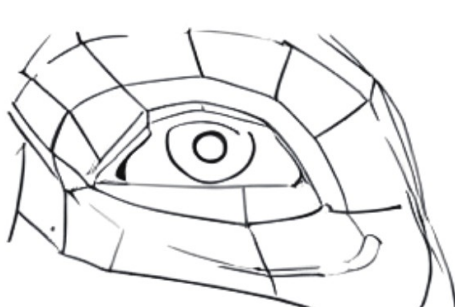
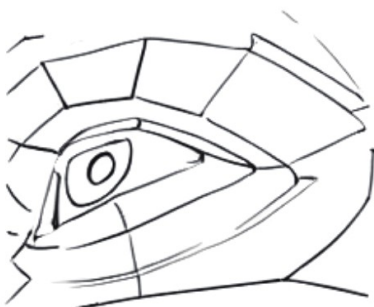
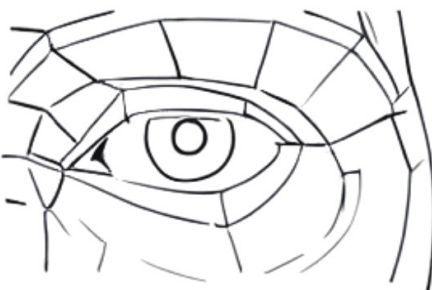
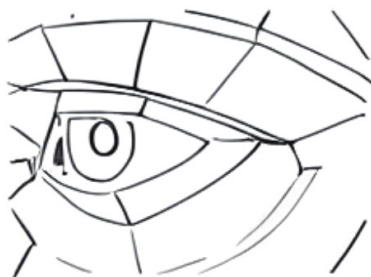
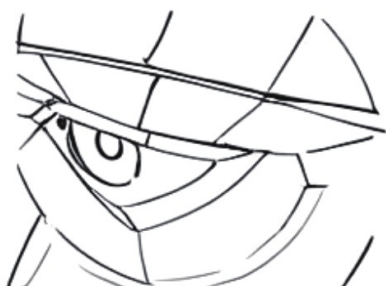
PLANES OF THE EYE

By using planes, you can more easily understand the complex shape of the eye. Let's go further and think about eyes from various angles.





HEAD DRAWING



HEAD DRAWING

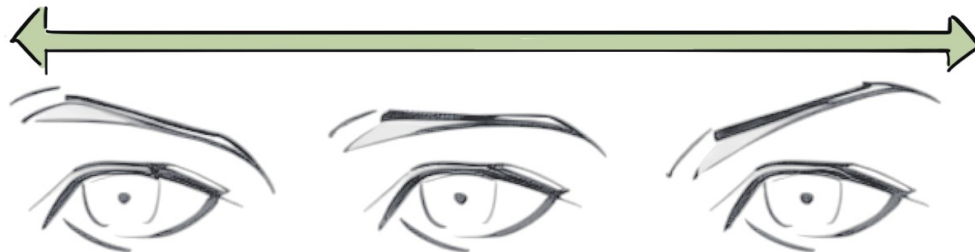
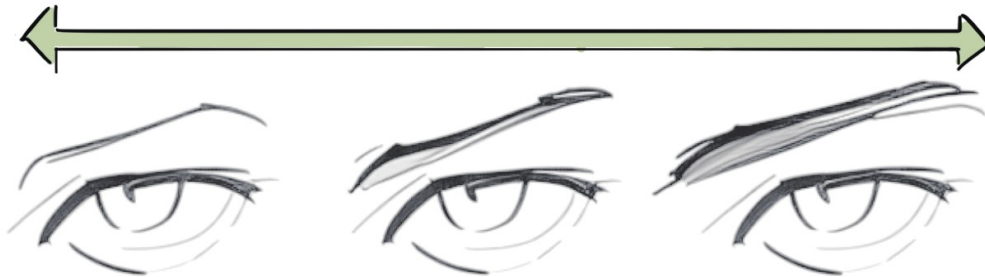
66

67

When aiming for realism,
creating the direction of eyebrow hairs is important.

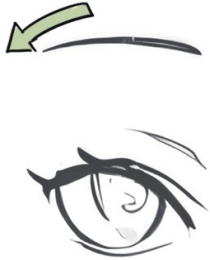


The thicker the eyebrows,
the stronger the willpower appears.

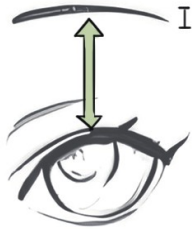


The higher the angle of the eyebrows,
the stronger they look.

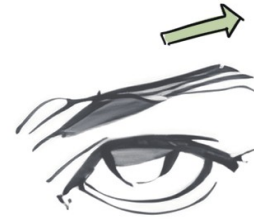
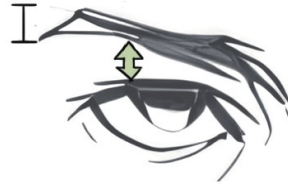
Make the eyebrows droop a bit more.



Female have thin eyebrows, while male have thick ones.



Make the eyebrows rise a bit more.



Female have longer distances between their eyes and eyebrows. Male are narrow.



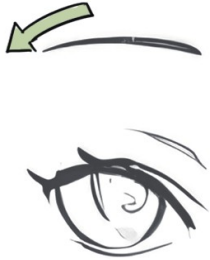
For protagonists with a passionate concept, draw thick and sharply angled eyebrows.



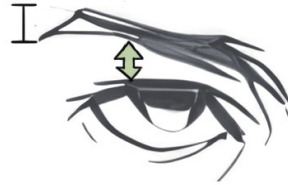
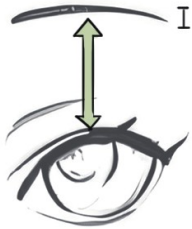
When drawing the eyebrows almost nonexistent for villains, it creates a rugged and strong image.

HEAD DRAWING

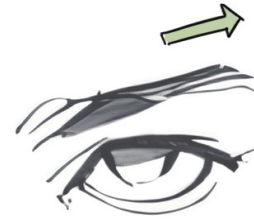
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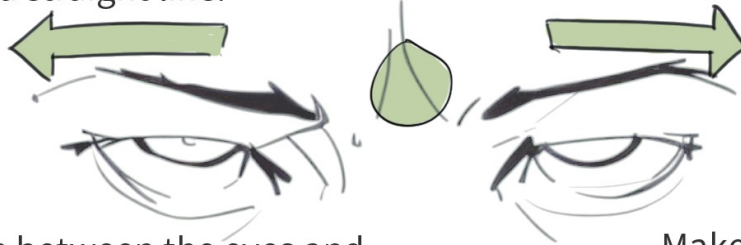
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HEAD DRAWING

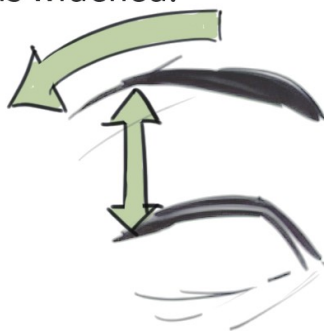
68

69

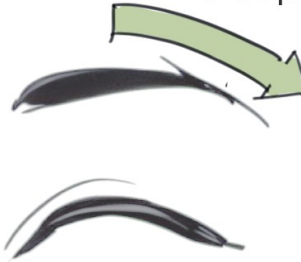
Suspicious look:
eyebrows in a straight line.



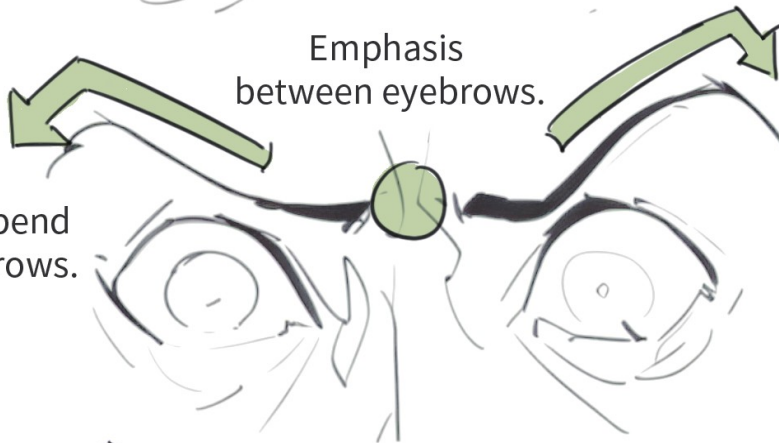
The distance between the eyes and
eyebrows is widened.



Make the eyebrows
droop a bit more.



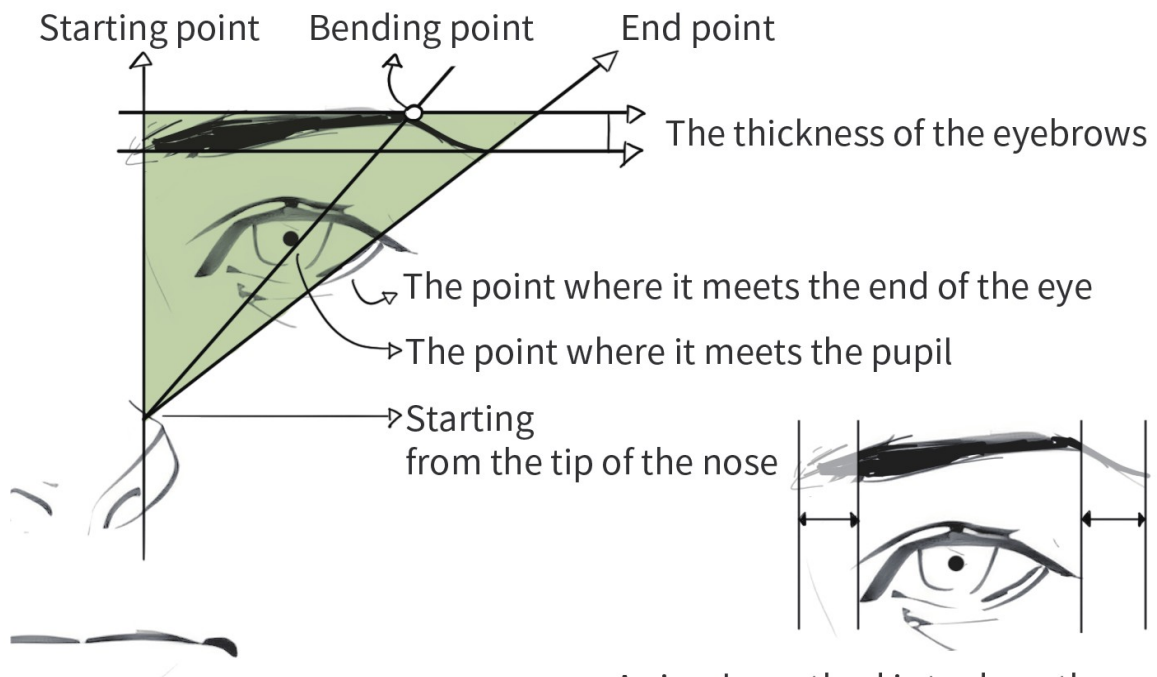
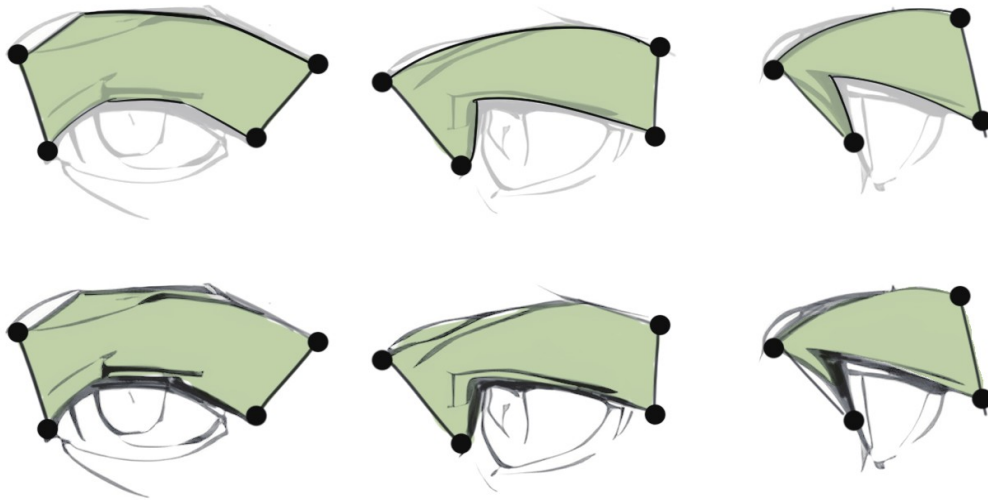
Emphasis
between eyebrows.



To sharply bend
the eyebrows.



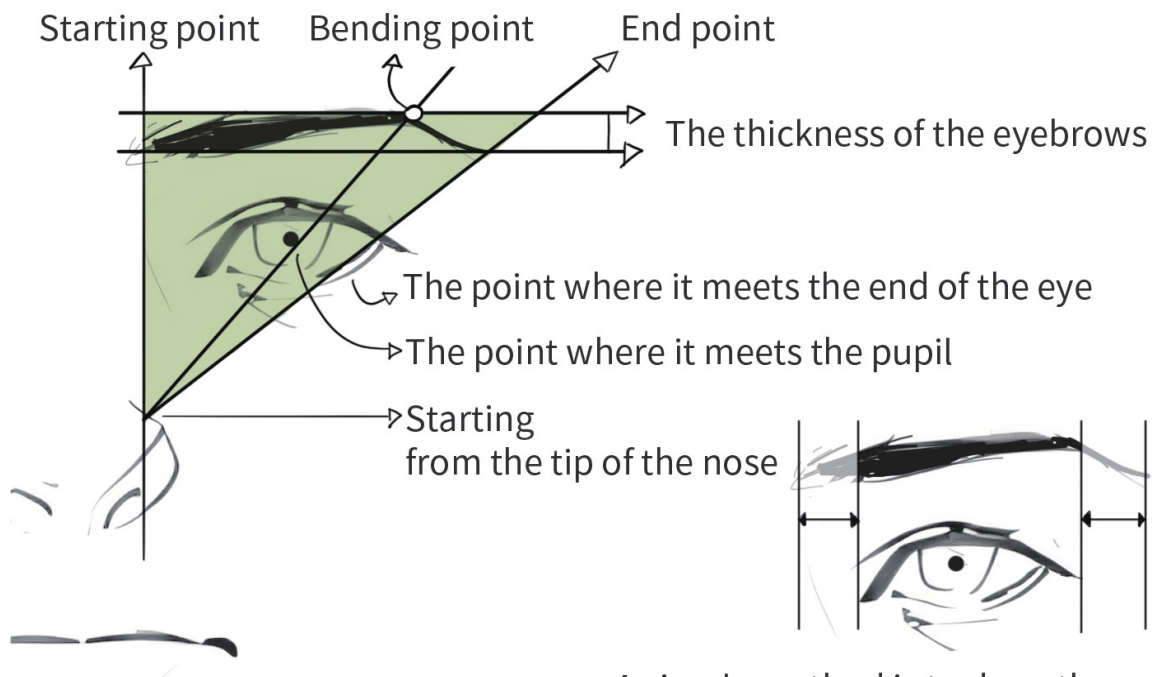
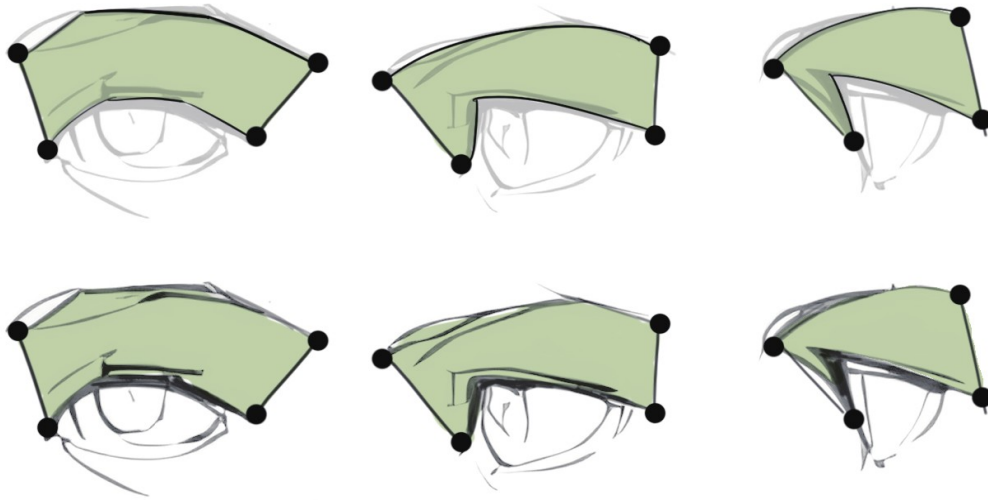
Bewildered expression:
One eyebrow is raised and one is straight



A simple method is to draw them slightly longer than the eyes.

HEAD DRAWING

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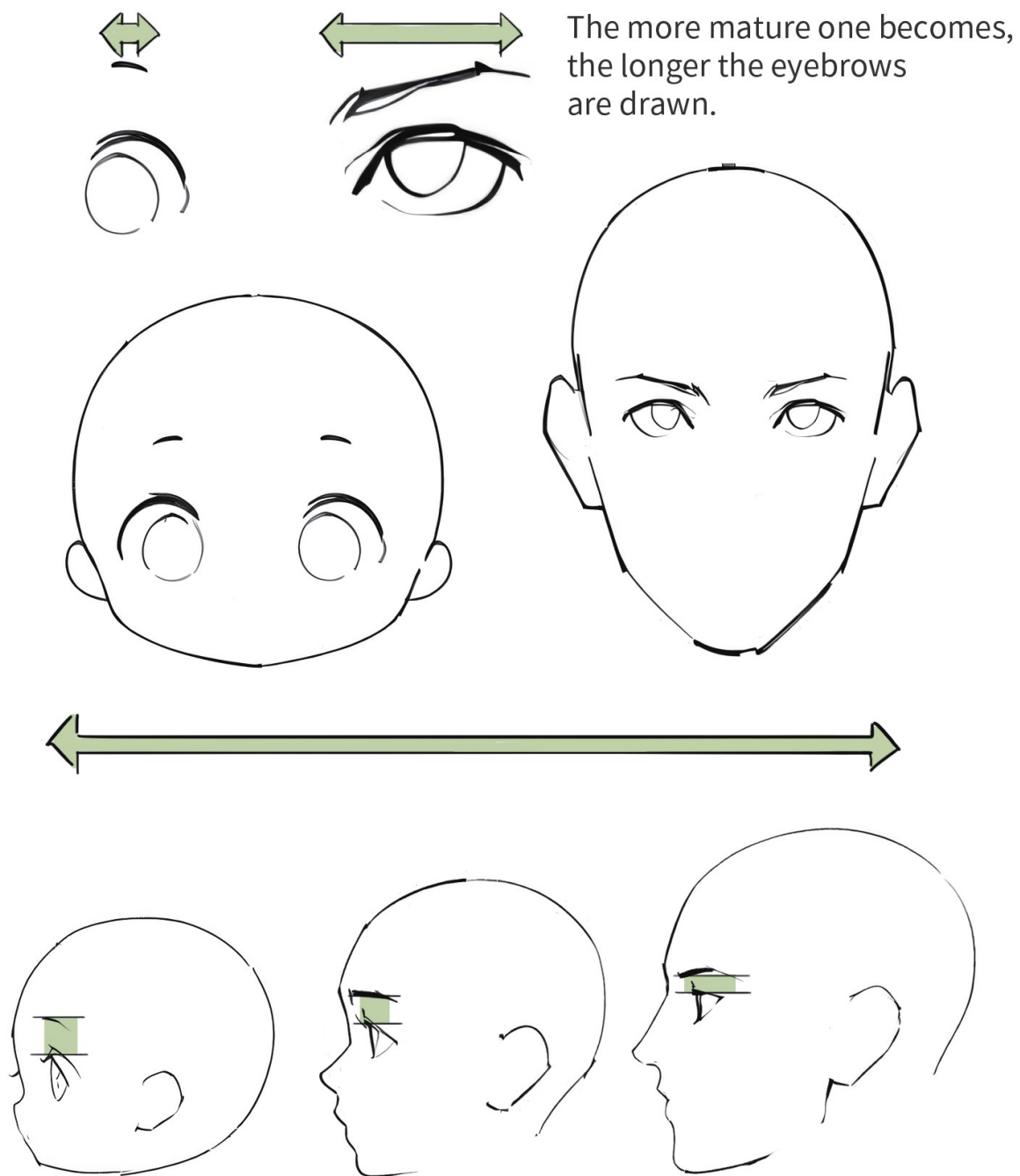


A simple method is to draw them slightly longer than the eyes.

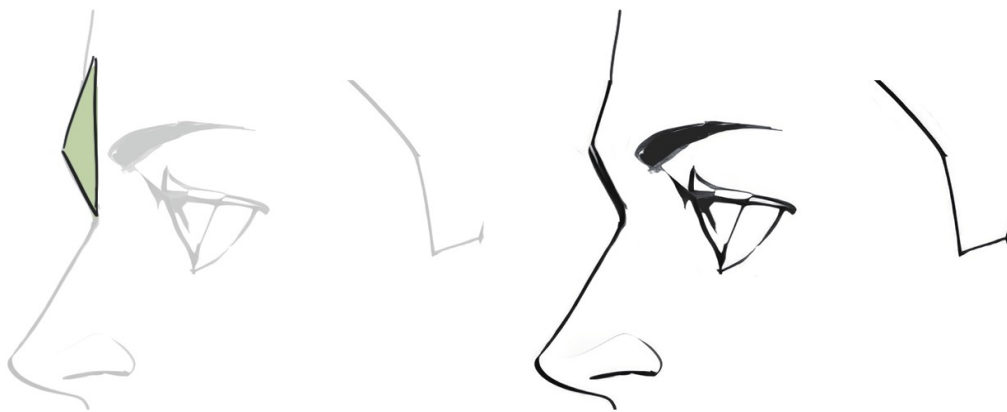
HEAD DRAWING

70

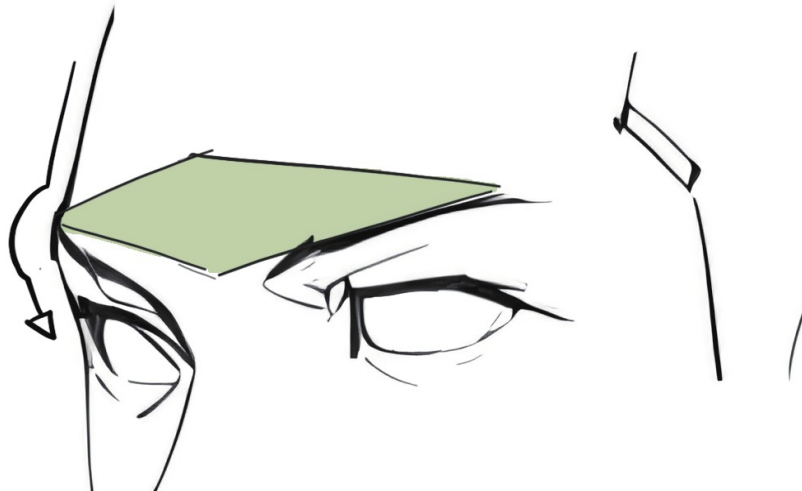
71



When drawing the side of the face,
draw the eyebrow bone to protrude.

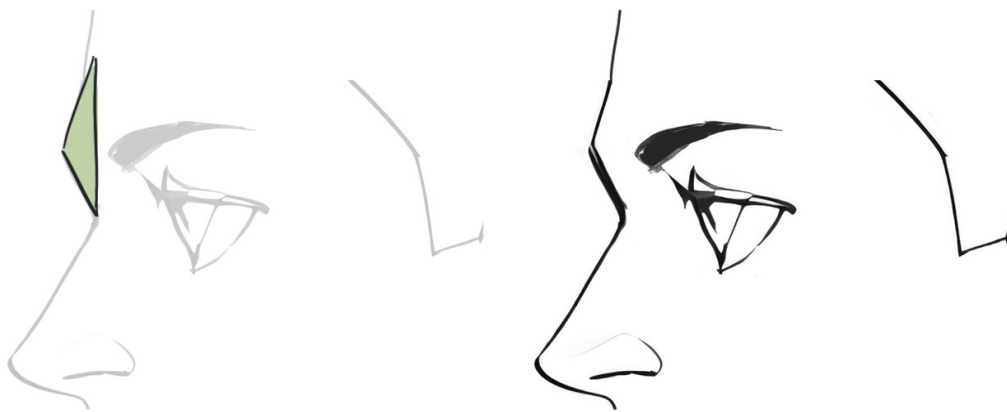


When drawing the half-side of the face,
If you make the eyebrow bone protrude slightly,
the details will come to life.

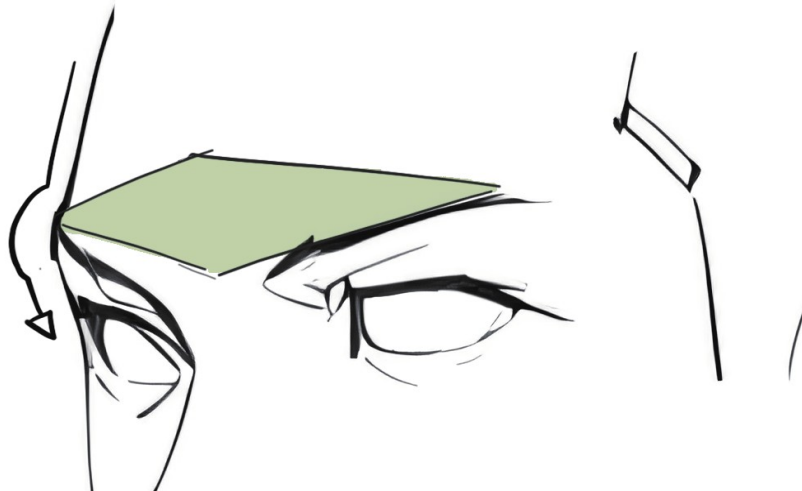


HEAD DRAWING

When drawing the side of the face,
draw the eyebrow bone to protrude.



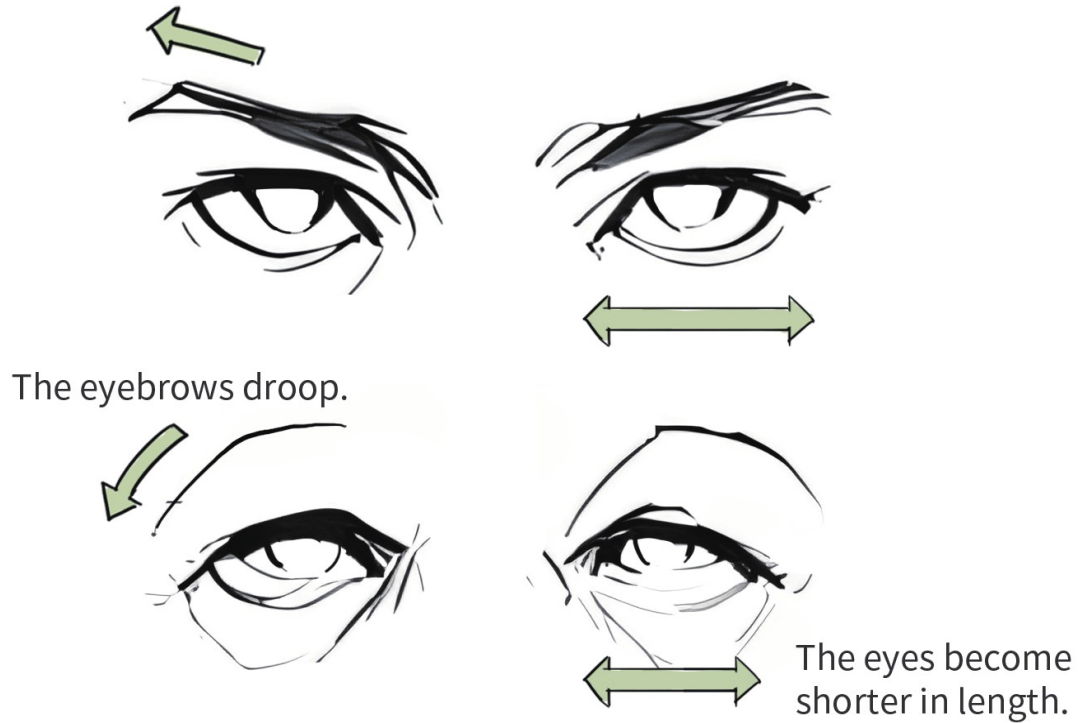
When drawing the half-side of the face,
If you make the eyebrow bone protrude slightly,
the details will come to life.



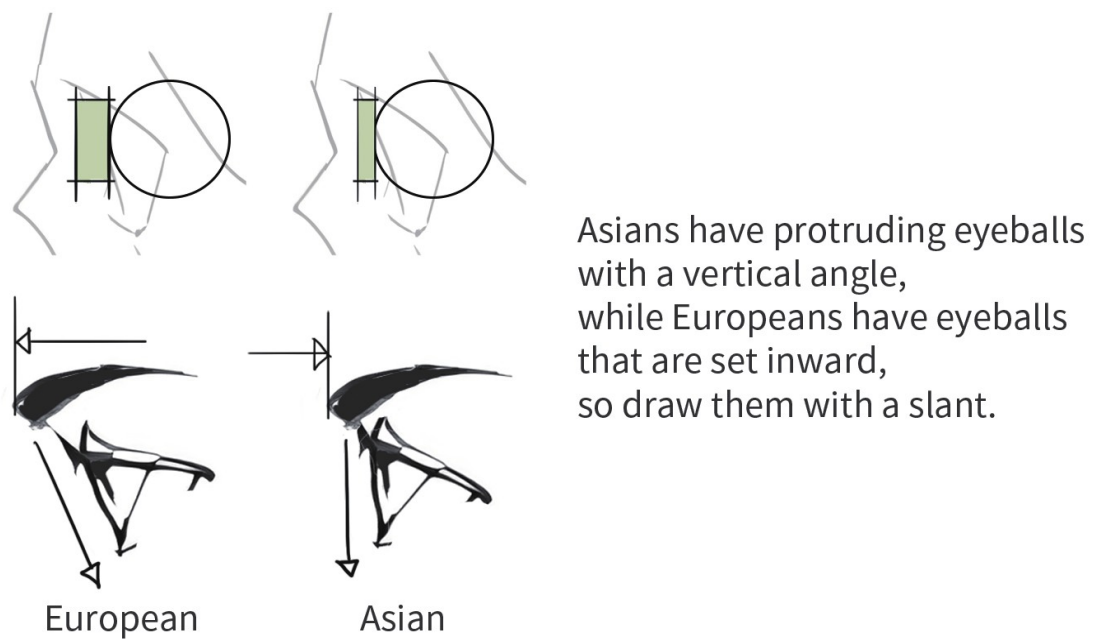
HEAD DRAWING

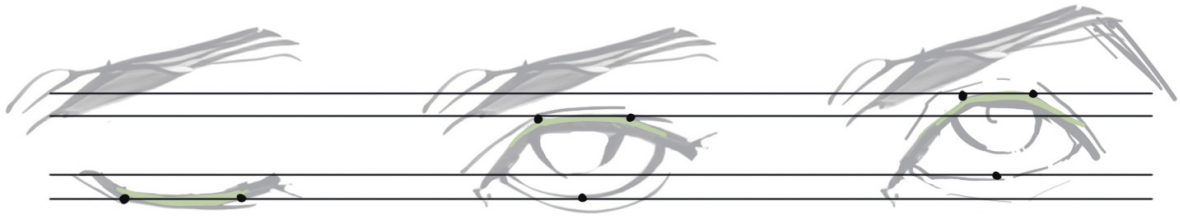
72

73



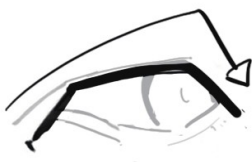
As one ages, the corners of the eyes and eyebrows droop, and the length of the eyes becomes shorter due to the eyelid fat.





The lower part is positioned similarly when the eyes are open.

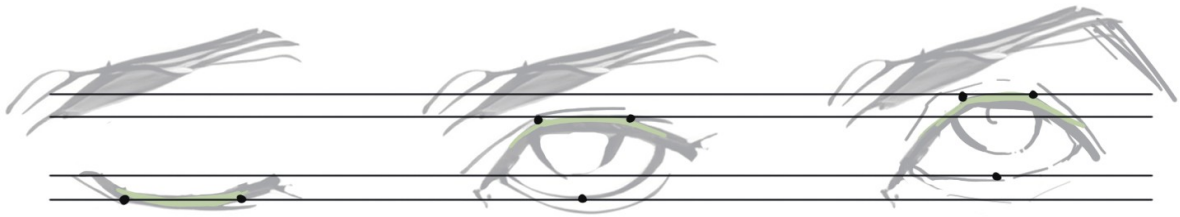
When the pupils are directed upwards, both the lower and upper lines rise.



Depending on the direction of the pupils, the upper part of the eyes is drawn differently.



HEAD DRAWING



The lower part is positioned similarly when the eyes are open.

When the pupils are directed upwards, both the lower and upper lines rise.



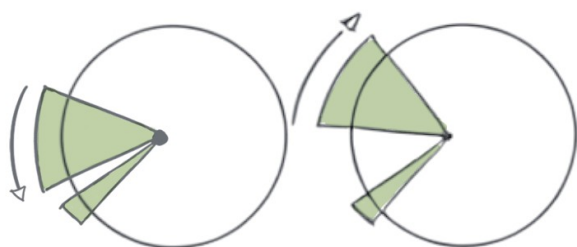
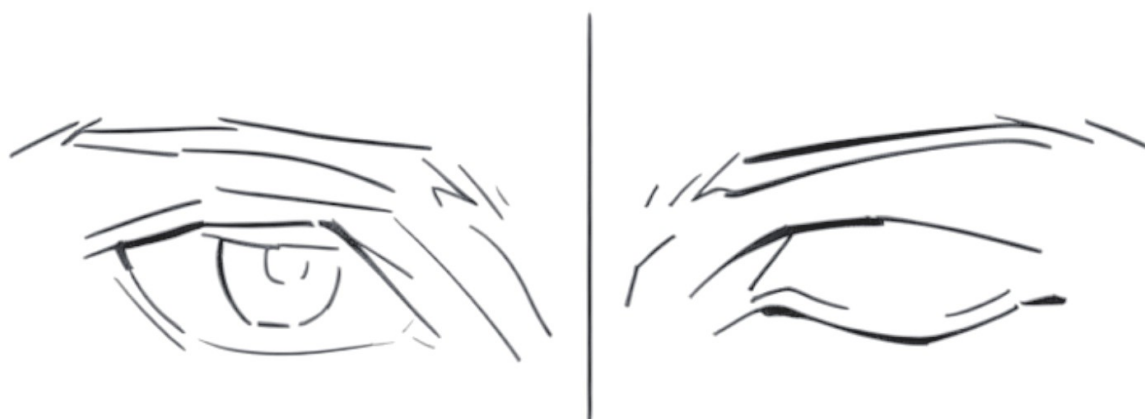
Depending on the direction of the pupils, the upper part of the eyes is drawn differently.



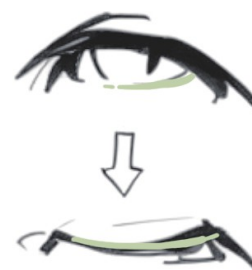
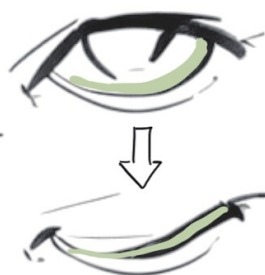
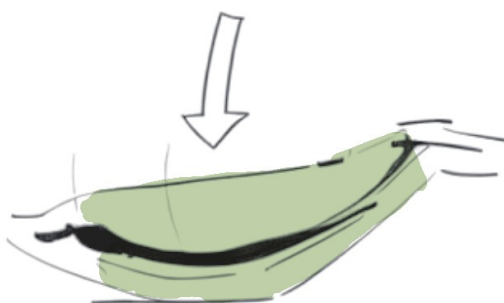
HEAD DRAWING

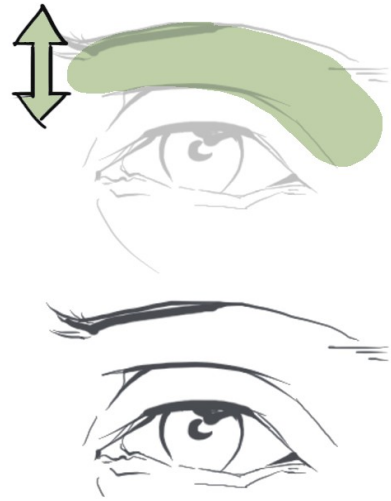
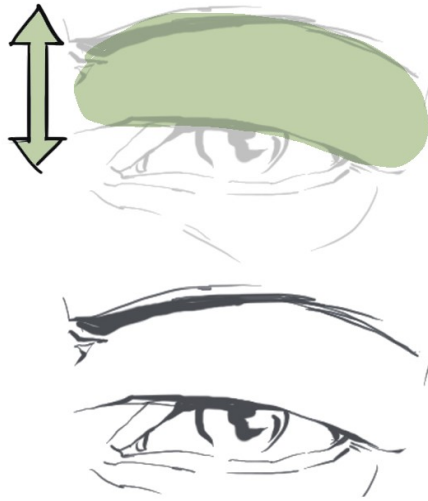
74

75

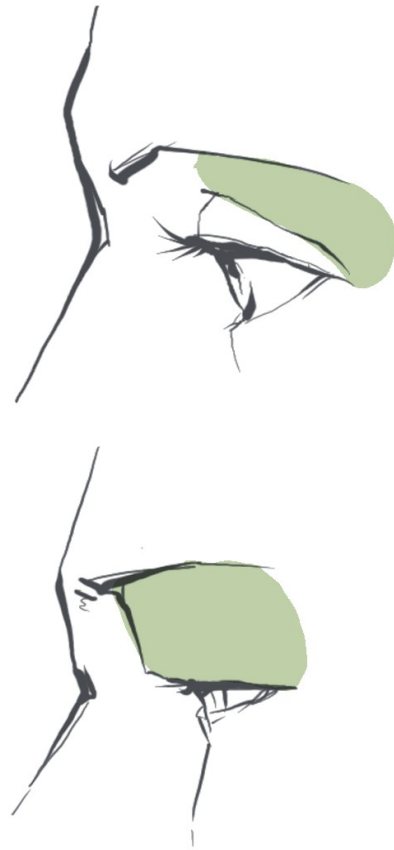


Regardless of the shape of the eyes,
if you follow the lower eyelid as a guide,
you can naturally draw a closed eye.



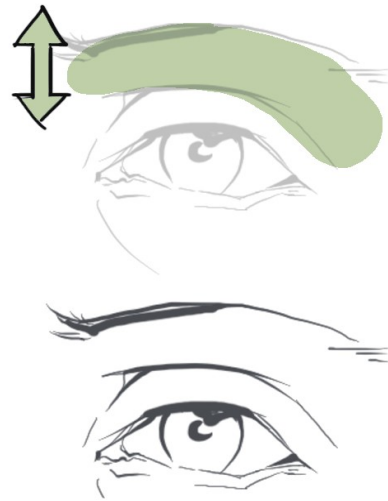
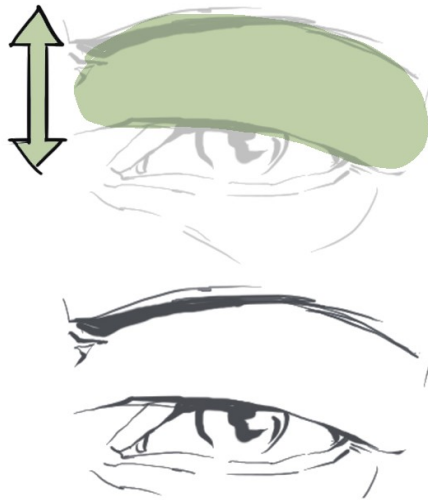


Draw a lot of flesh in eyes,
you can give a strong impression.

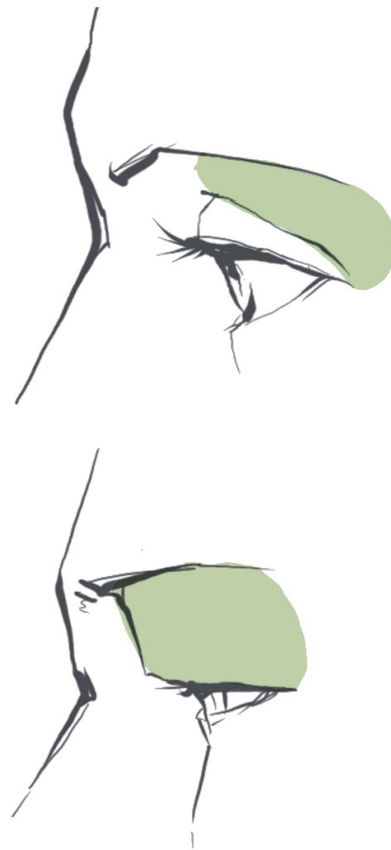


HEAD DRAWING

76



Draw a lot of flesh in eyes,
you can give a strong impression.

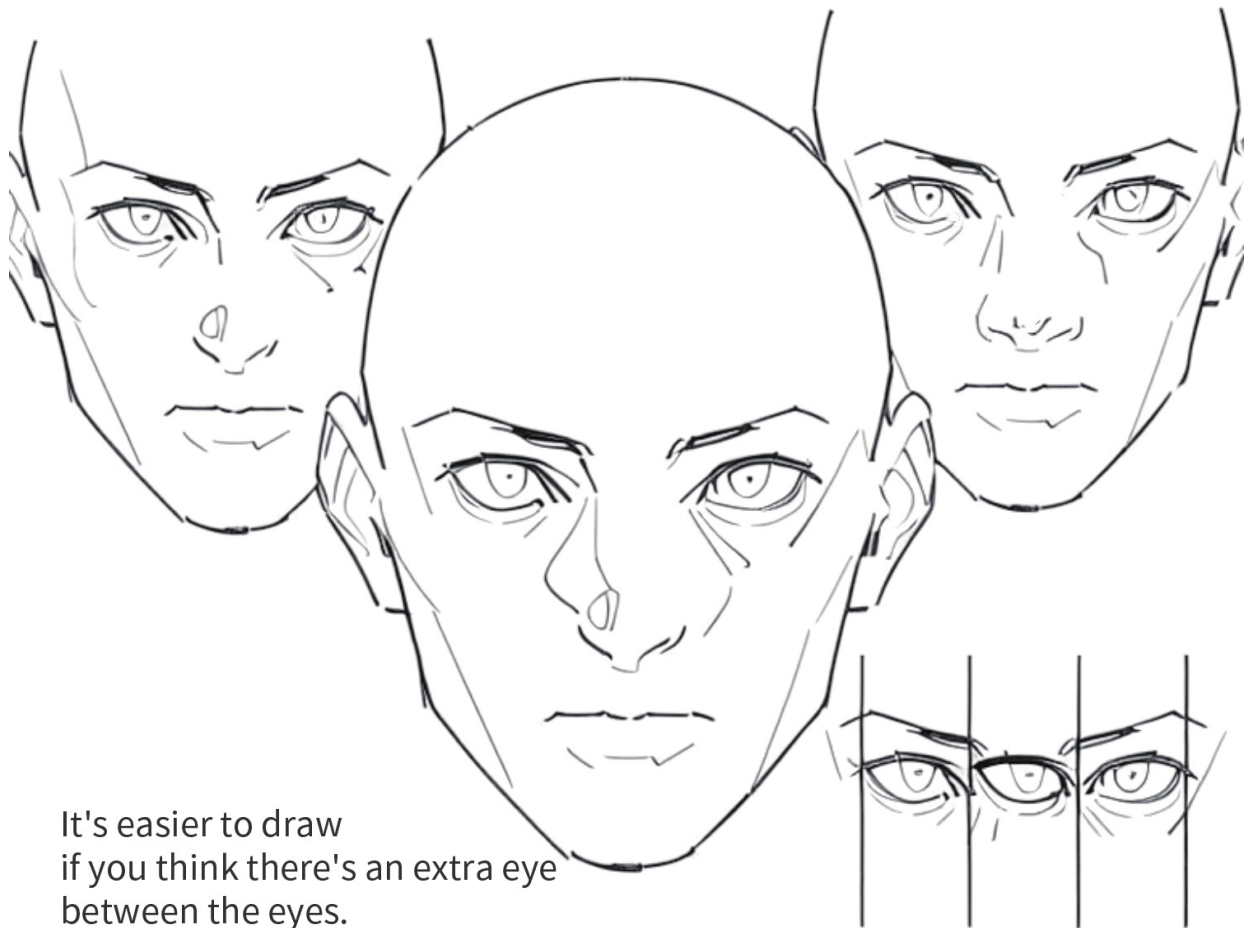
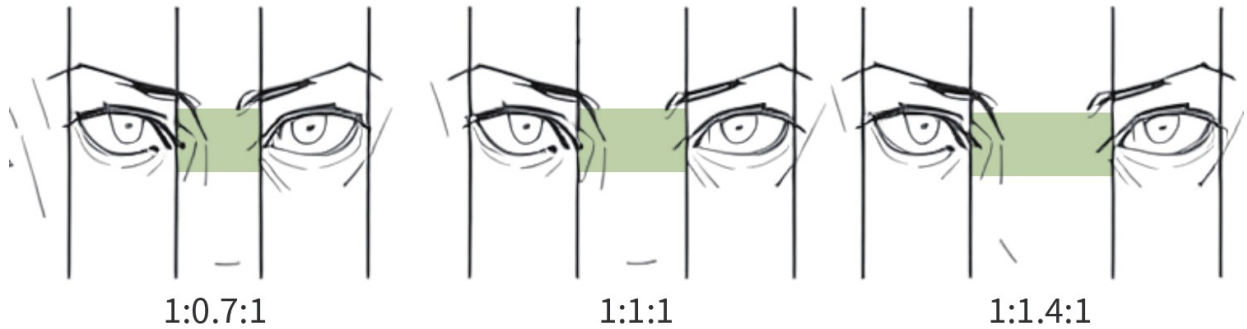


HEAD DRAWING

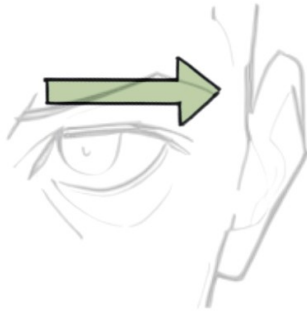
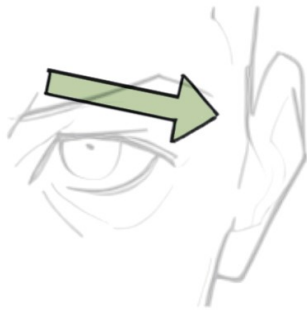
76

77

In general, it is natural to have an eye-to-eye ratio of 1:1:1. However, if you adjust the space between the eyes according to the character's characteristics, the character's personality will come to life.



It's easier to draw if you think there's an extra eye between the eyes.



CORNER OF THE EYE

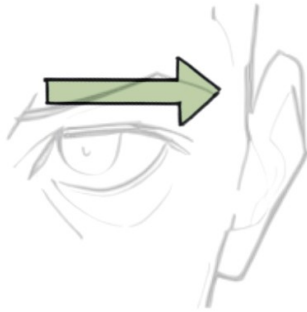
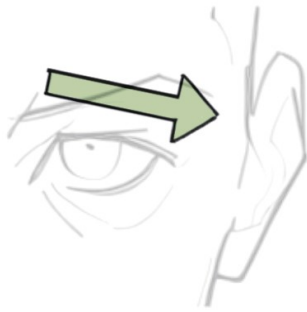
Just by changing the angle of the eye's tail, the impression can be different.

EYELASHES

If there are many eyelashes, it looks like a female, and if there are few, it looks like a male.



HEAD DRAWING



CORNER OF THE EYE

Just by changing the angle of the eye's tail, the impression can be different.

EYELASHES

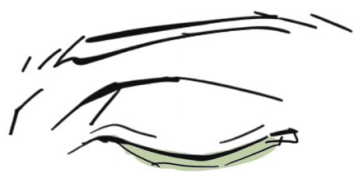
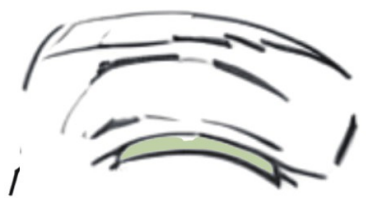
If there are many eyelashes, it looks like a female, and if there are few, it looks like a male.



HEAD DRAWING

78

79



If you turn your closed eyes vertically, they will form the corners of your eyes smiling.



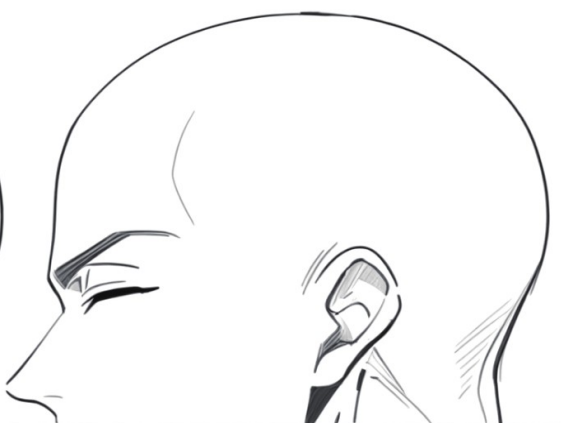
CLOSING
THE EYES



SMILING



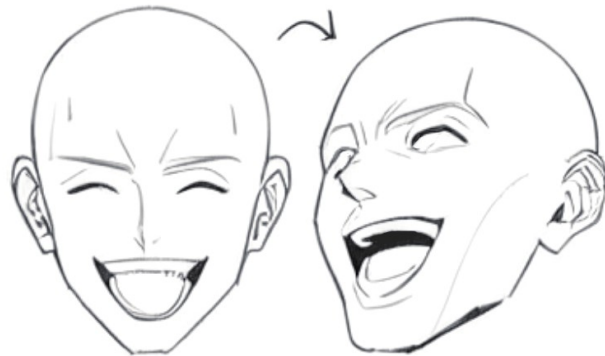
CLOSING THE EYES



SMILING



Even with a smiling expression, different meanings can be conveyed through the size of the mouth, whether the eyes are wide open or closed, and other factors.



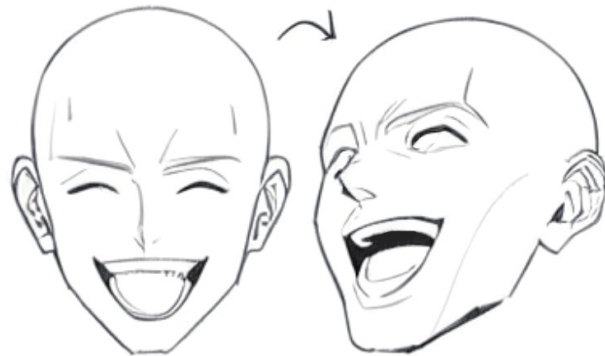
The angle can also make a difference. Viewing from bottom to top angle can maximize the feeling of laughter.

HEAD DRAWING

80



Even with a smiling expression, different meanings can be conveyed through the size of the mouth, whether the eyes are wide open or closed, and other factors.



The angle can also make a difference. Viewing from bottom to top angle can maximize the feeling of laughter.

HEAD DRAWING

80

81



When making a surprised expression, enlarging the eyes and shrinking the pupils can make it more dramatic.



The smaller the pupils are like dots, the more surprised the expression becomes.

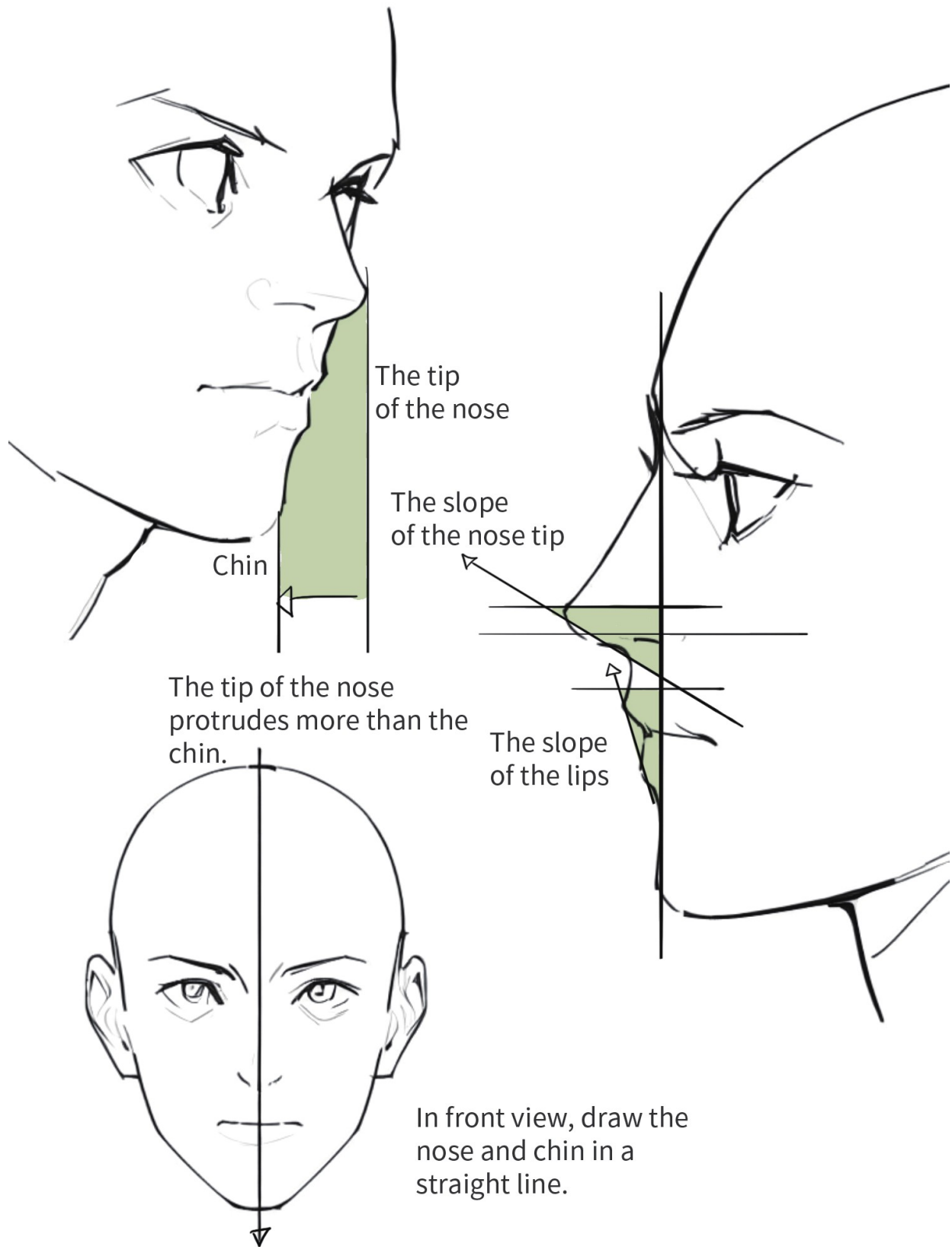
82

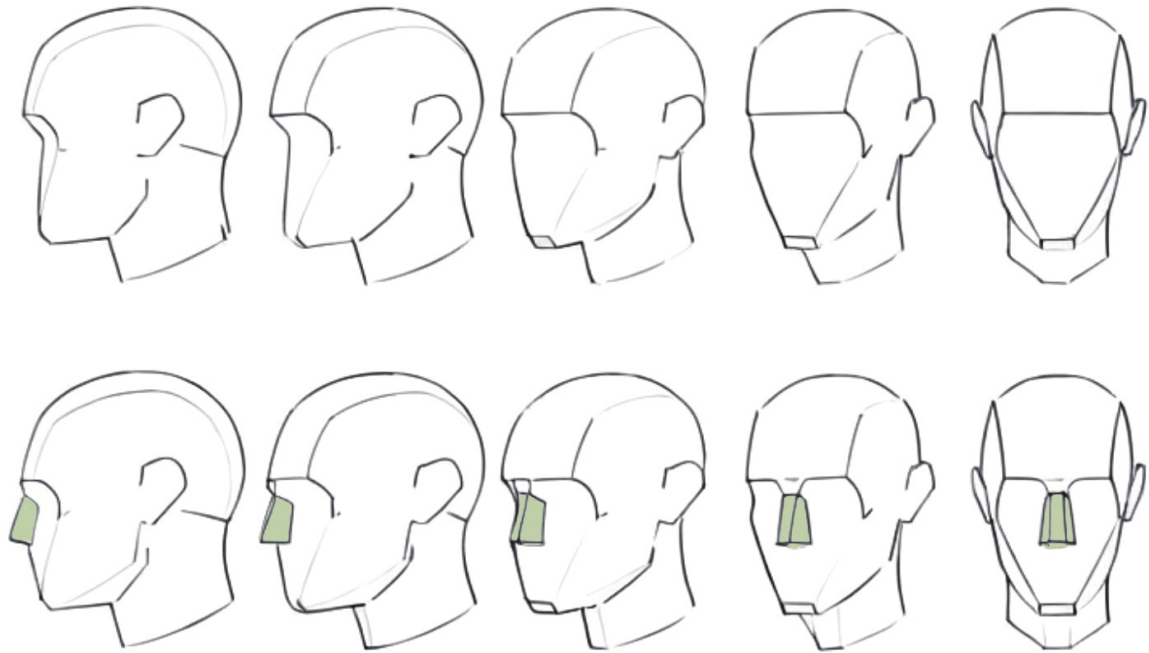
82



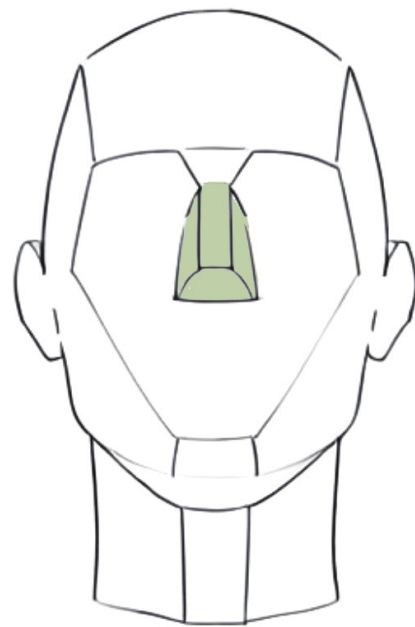
03.

NOSE

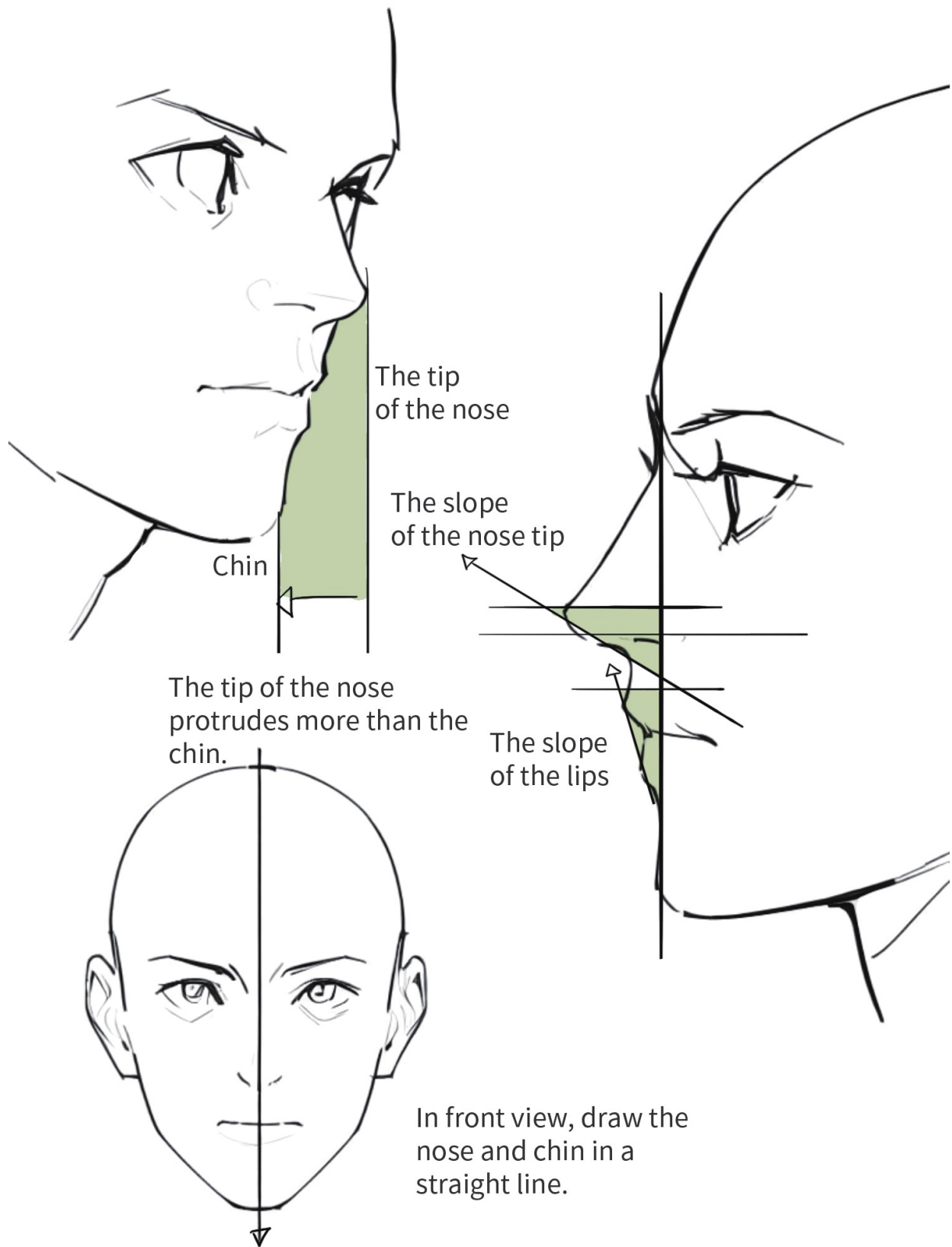


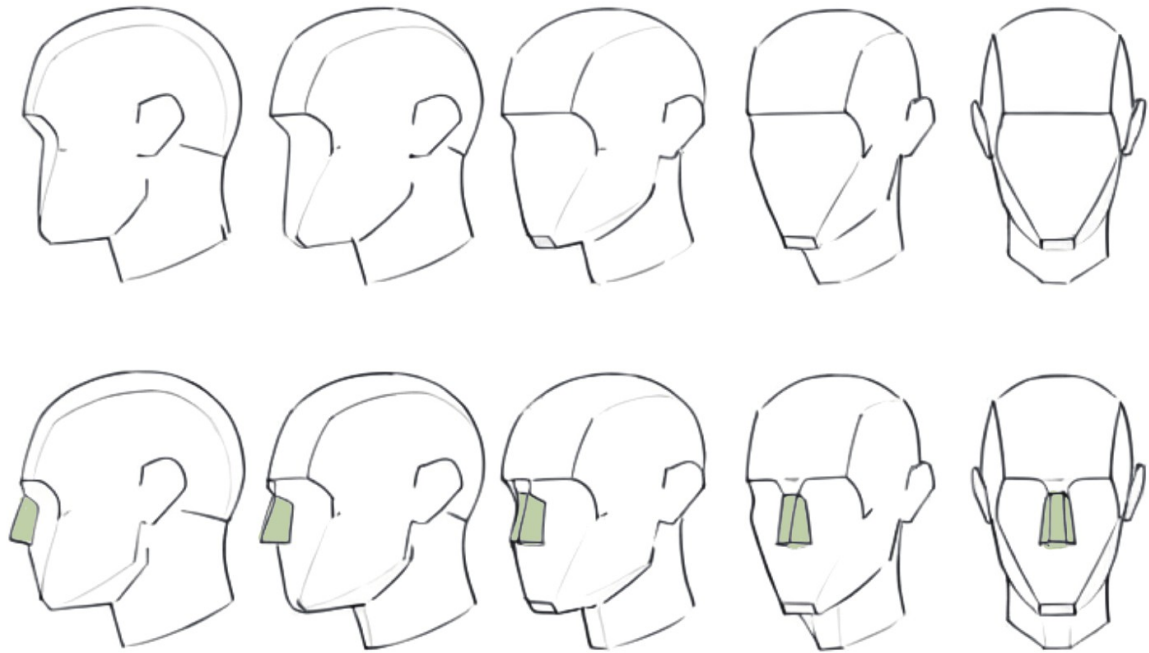


The reason why the nose is drawn first among facial features is because it plays an important role in centering the face.

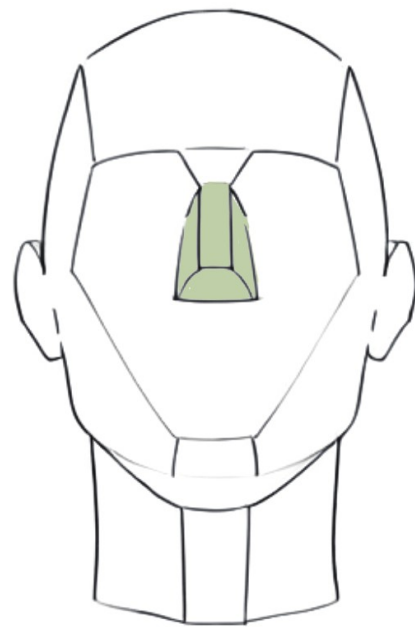


HEAD DRAWING





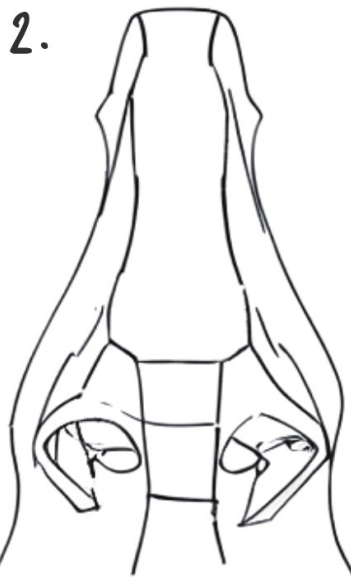
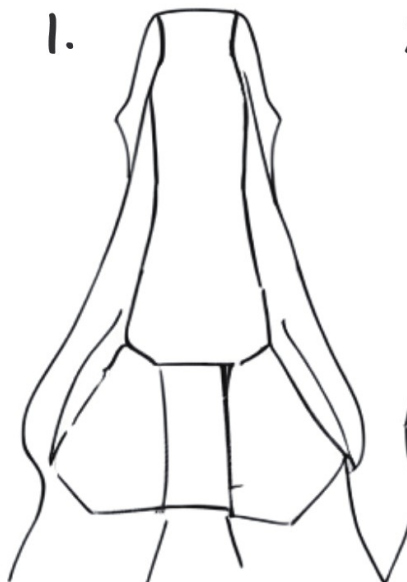
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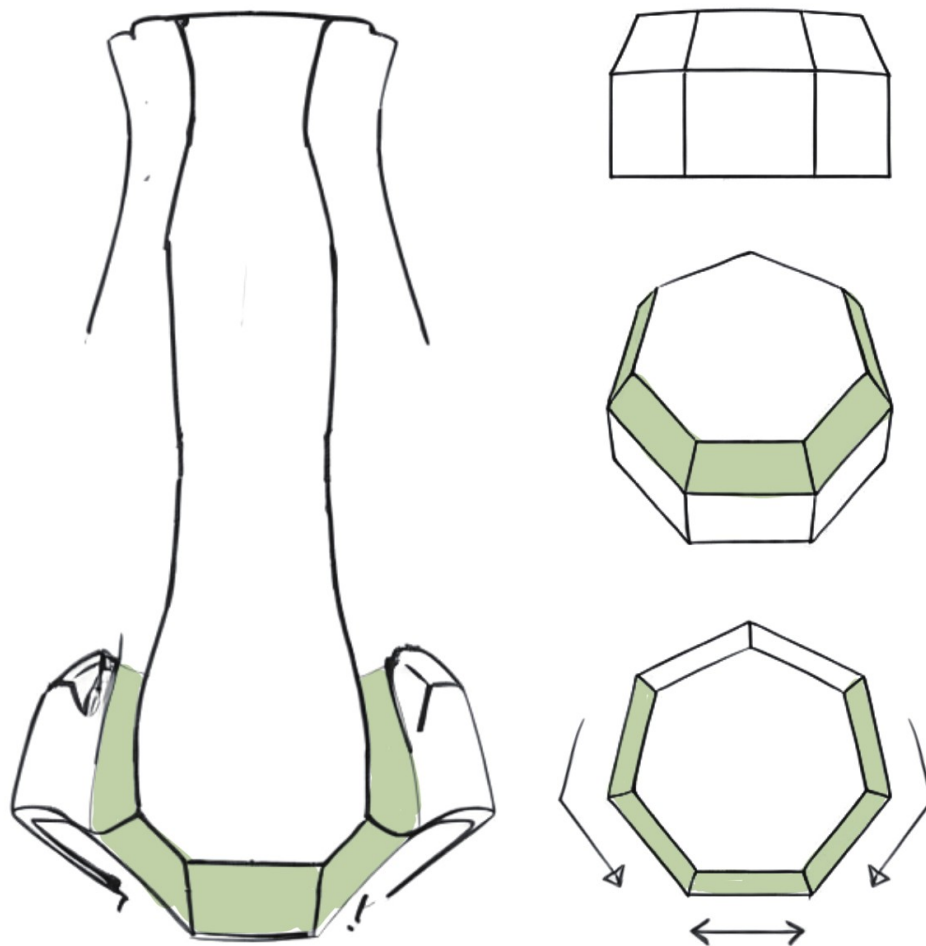


HEAD DRAWING

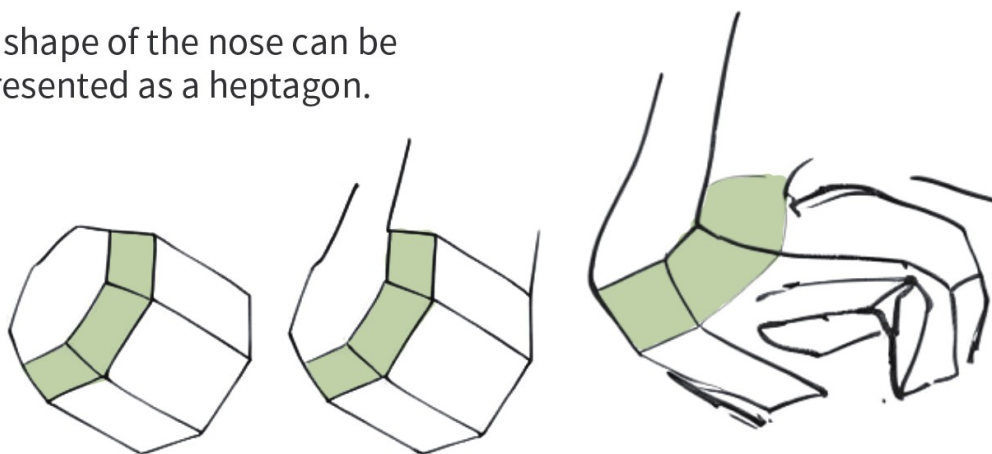
85

NOSE STEP BY STEP



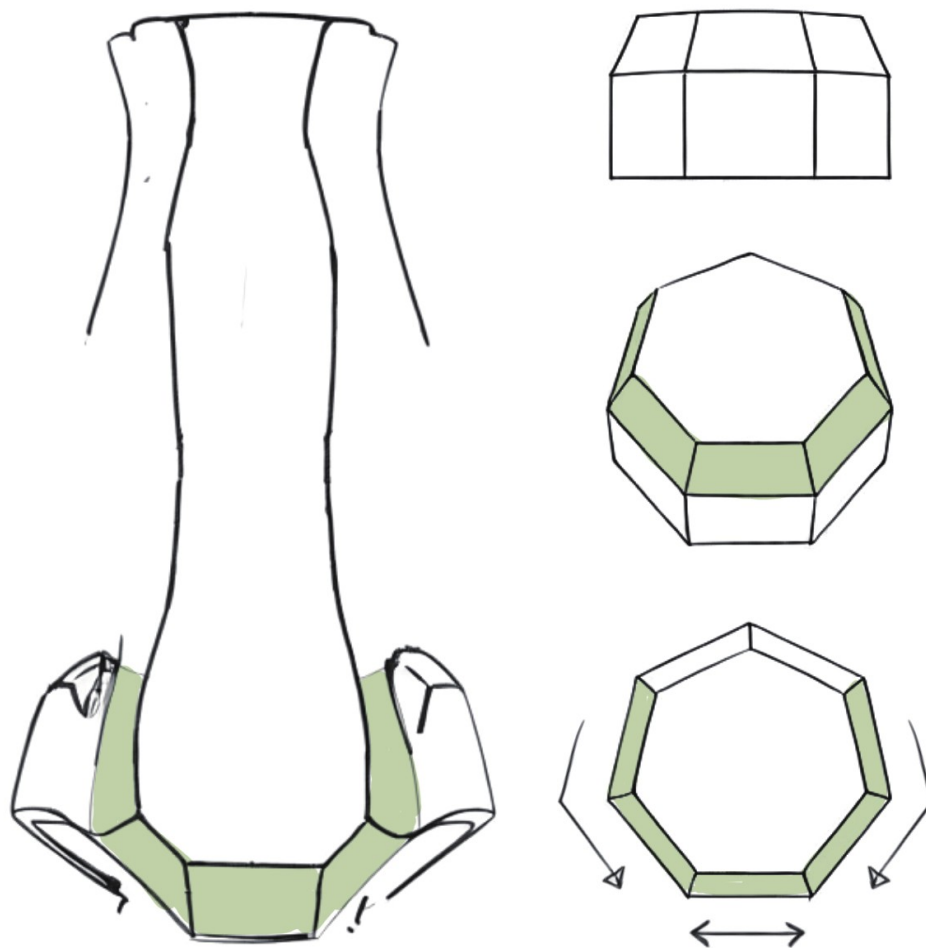


The shape of the nose can be represented as a heptagon.

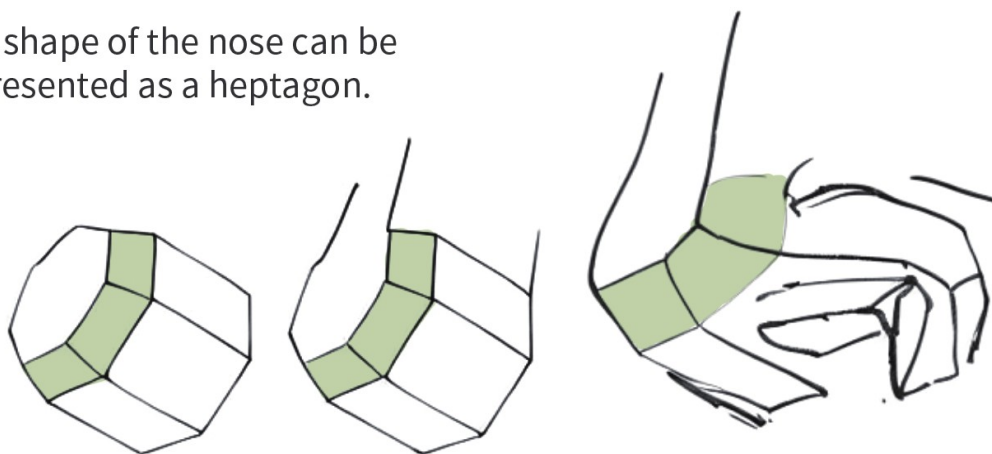


HEAD DRAWING

86



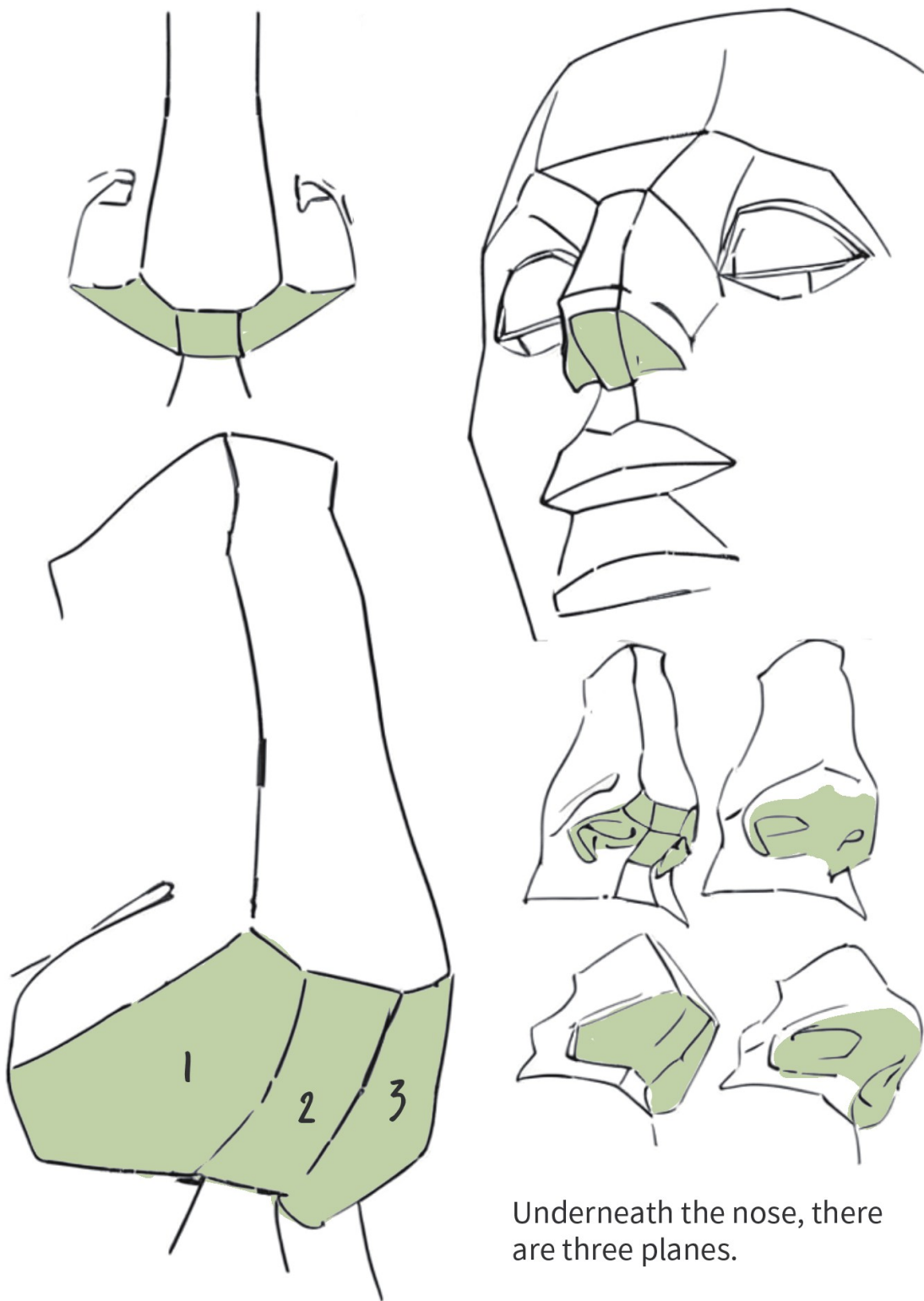
The shape of the nose can be represented as a heptagon.



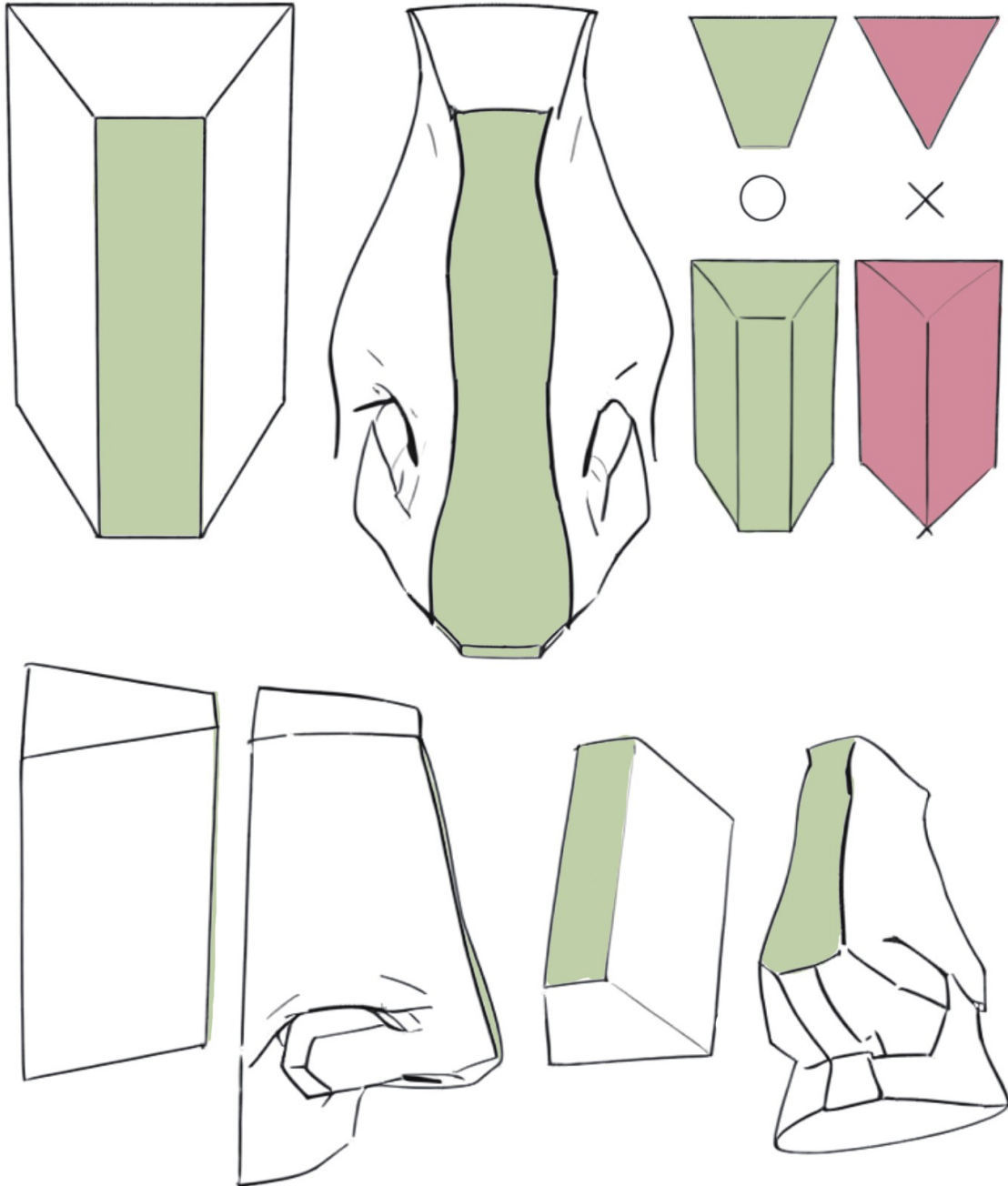
HEAD DRAWING

86

87



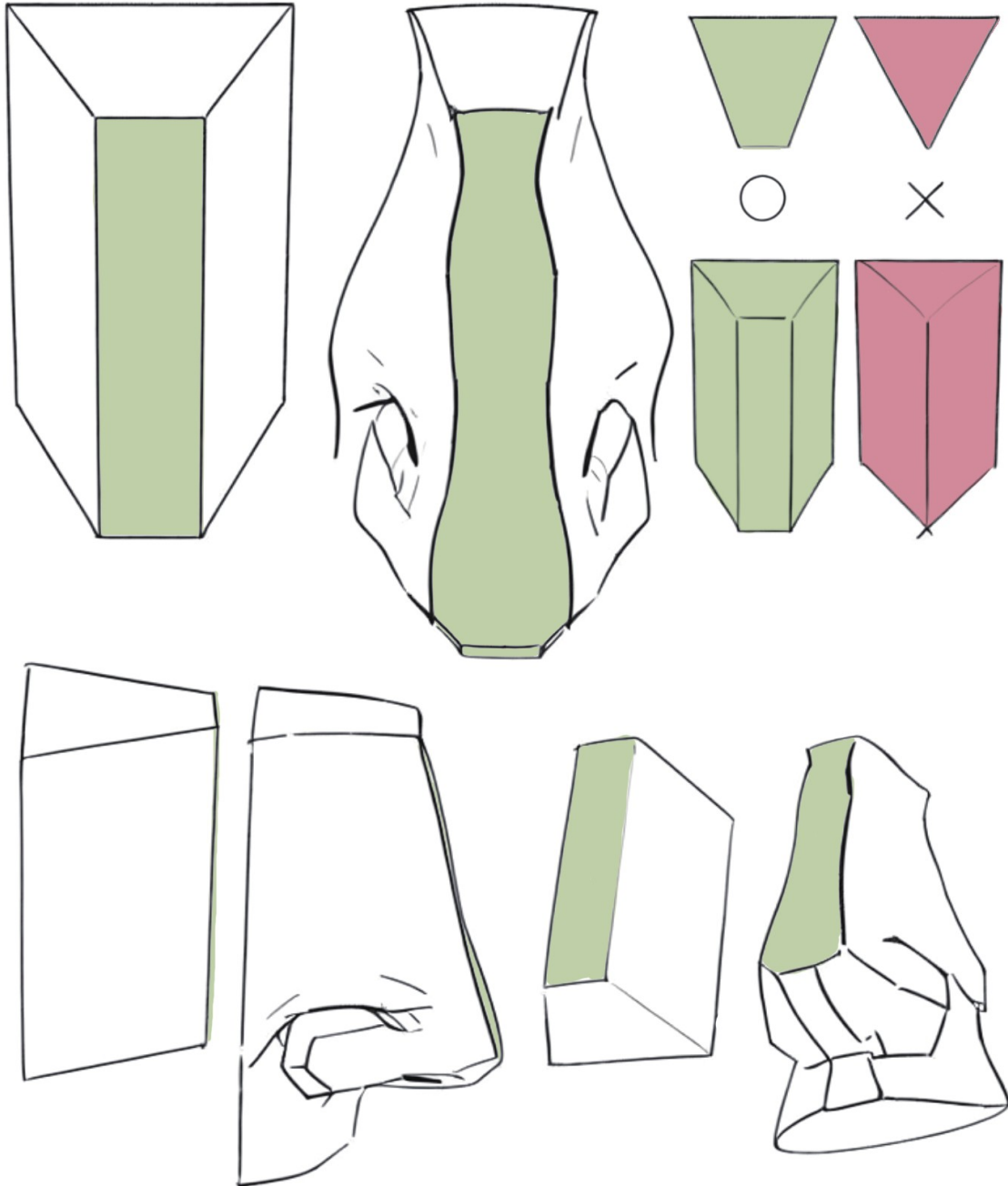
When done in a triangular shape,
the bridge of the nose disappears,
so create a slight plane.



The bridge of the nose is barely
visible in profile.

HEAD DRAWING

When done in a triangular shape,
the bridge of the nose disappears,
so create a slight plane.



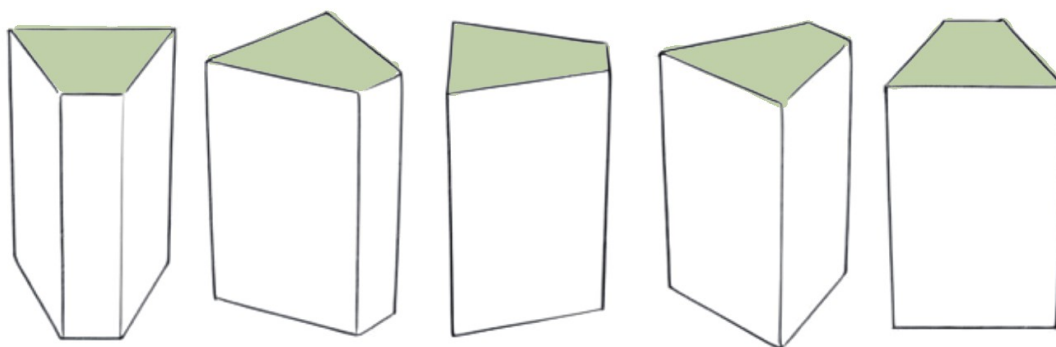
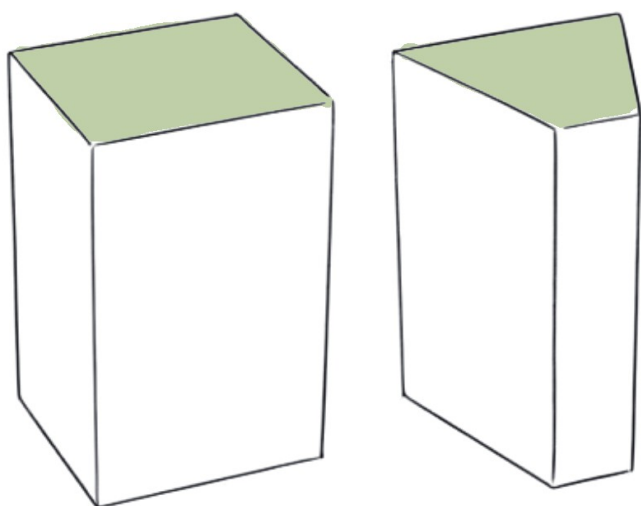
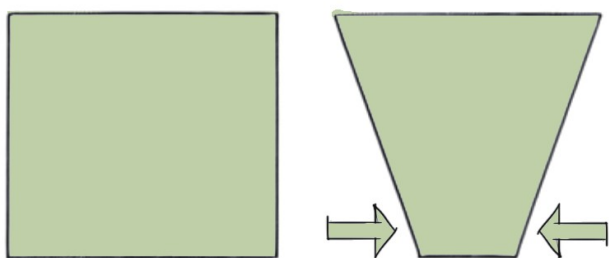
The bridge of the nose is barely
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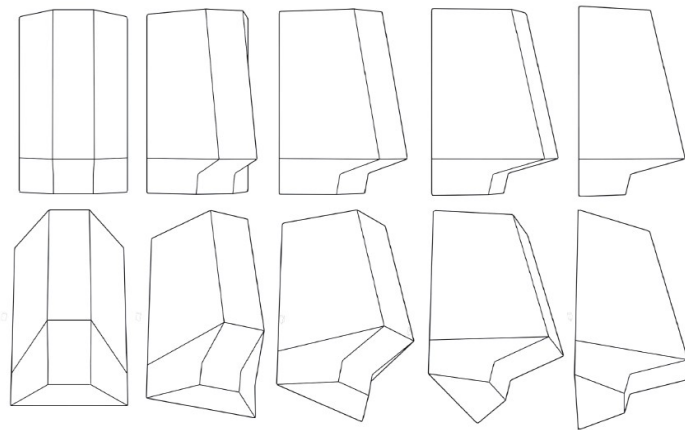
HEAD DRAWING

88

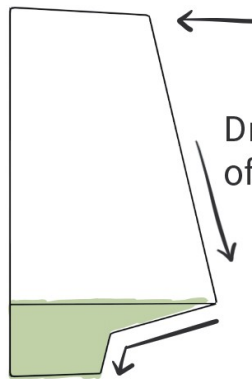
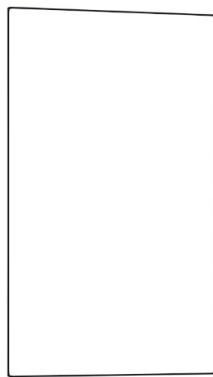
89

The nose is slightly sharper
when depicted as a
trapezoidal prism.





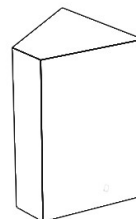
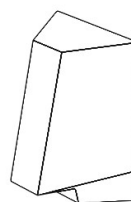
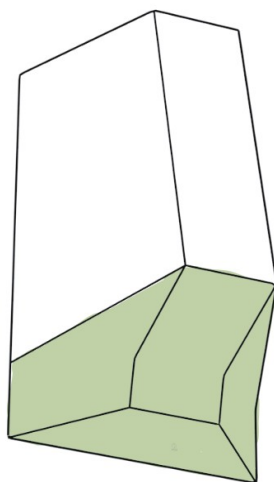
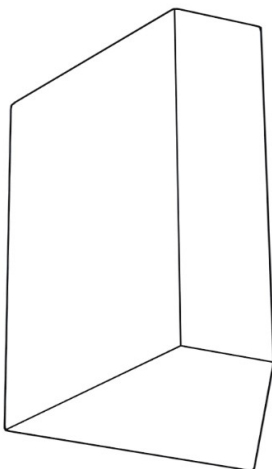
Bring the outer edges of the rectangle inward.



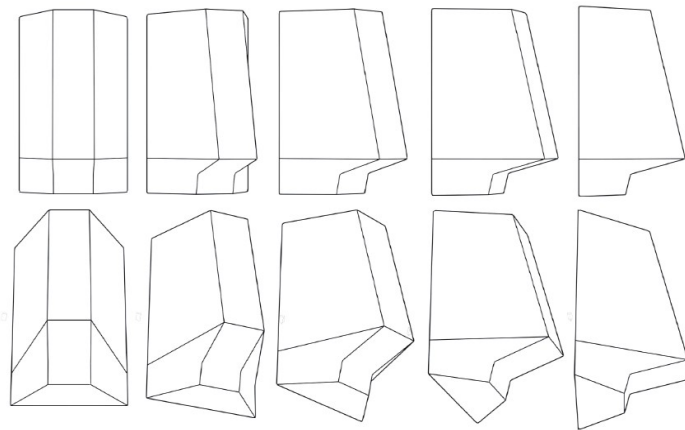
Draw the bridge of the nose high.



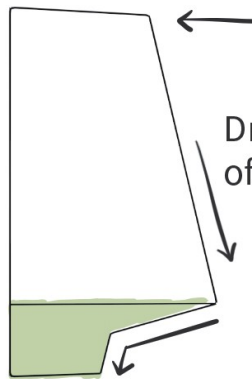
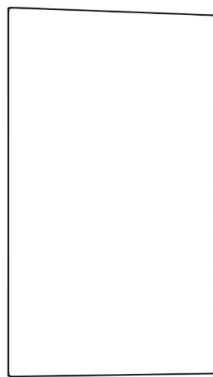
Connect smoothly from the tip of the nose towards the philtrum.



HEAD DRAWING



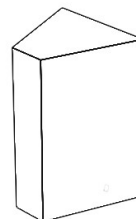
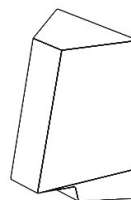
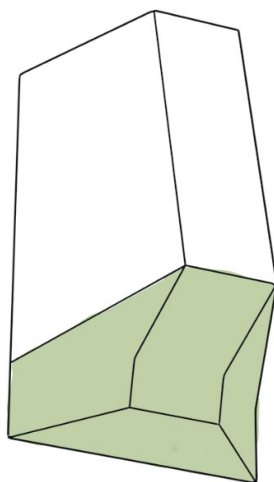
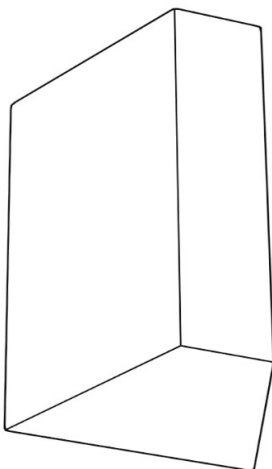
Bring the outer edges of the rectangle inward.



Draw the bridge of the nose high.



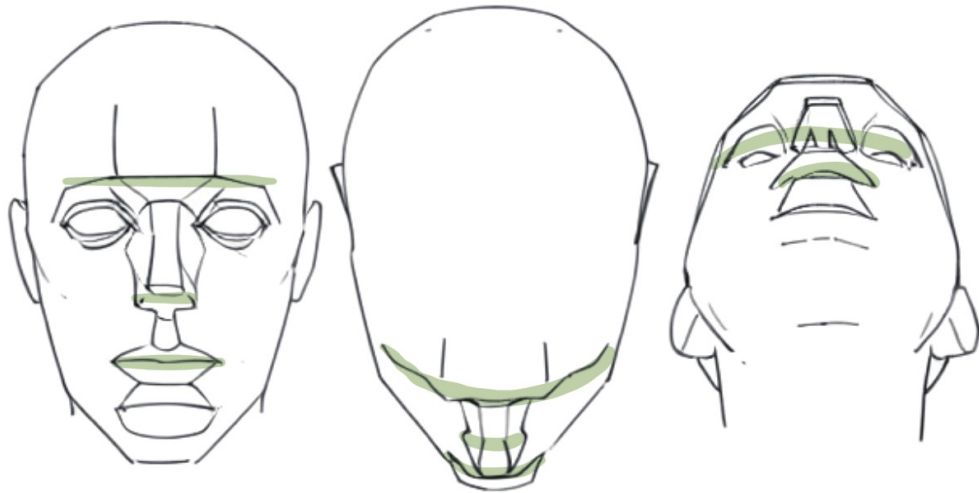
Connect smoothly from the tip of the nose towards the philtrum.



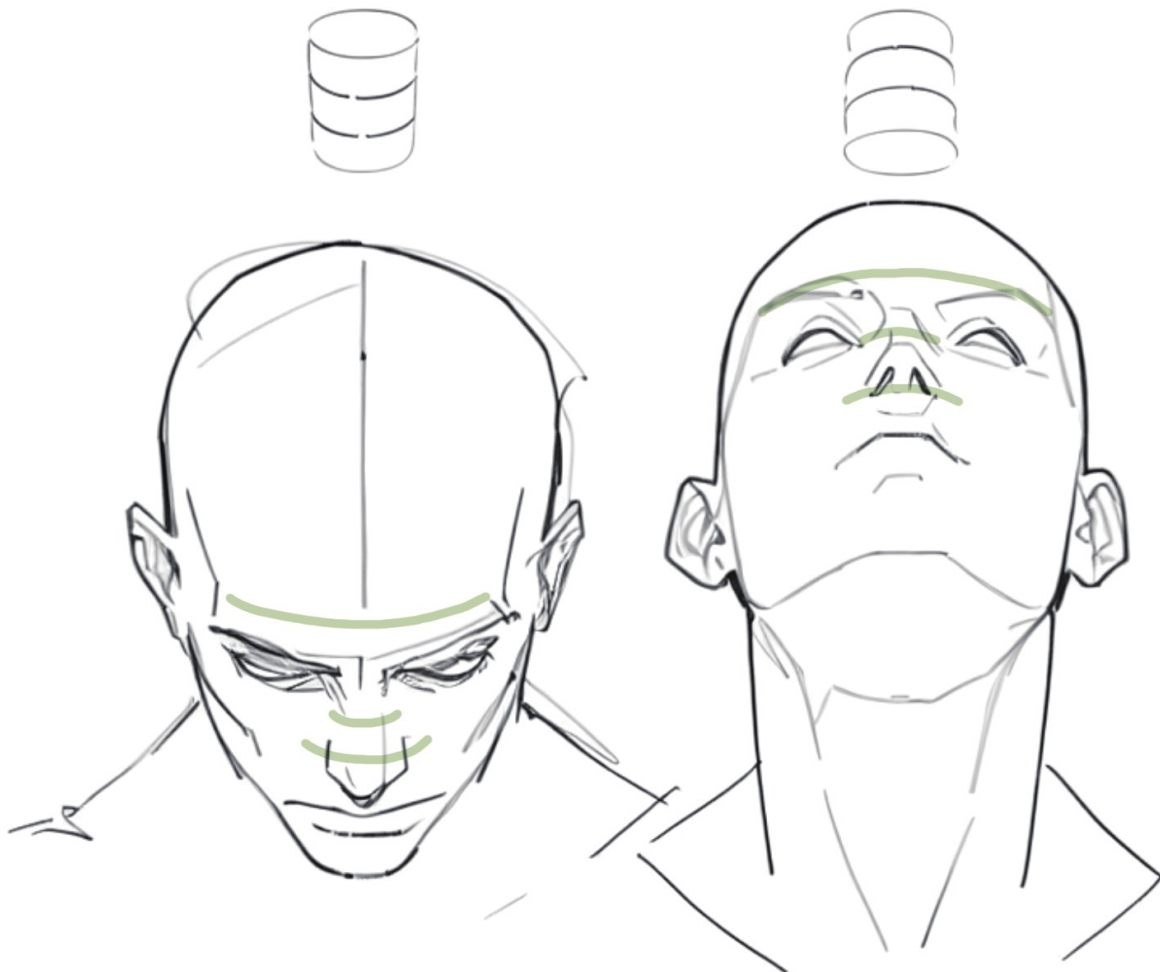
HEAD DRAWING

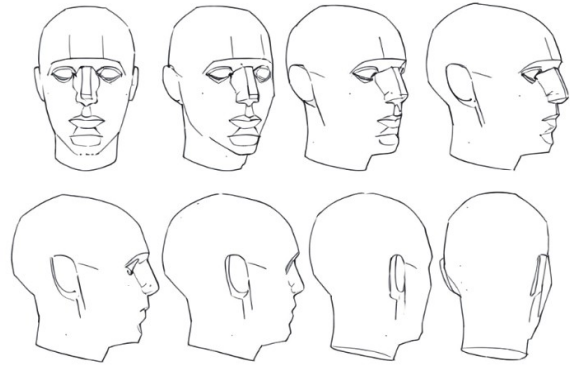
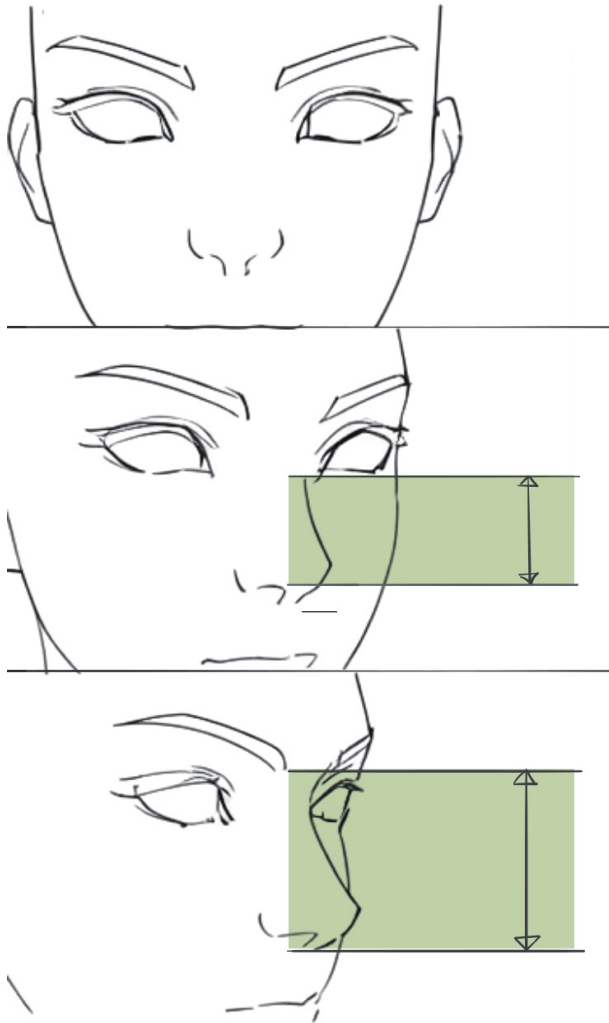
90

91



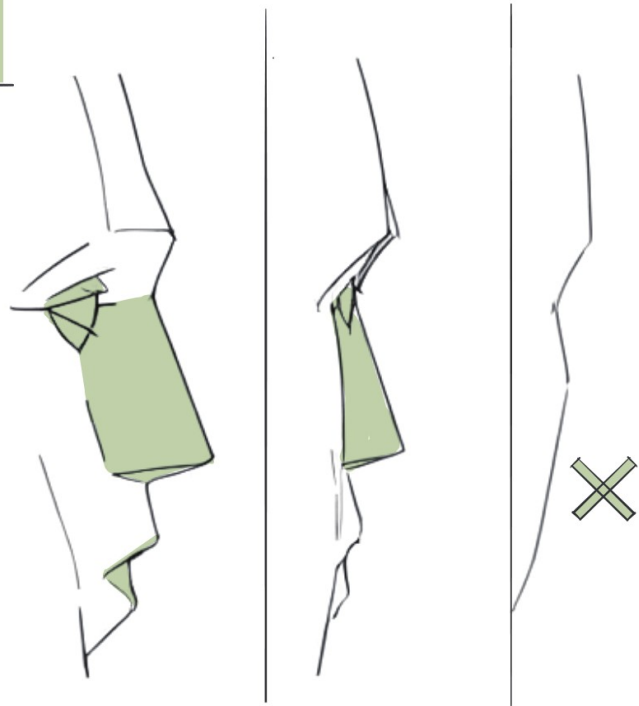
Depending on the flow, the eyebrow line and nose and mouth flow are drawn similarly.



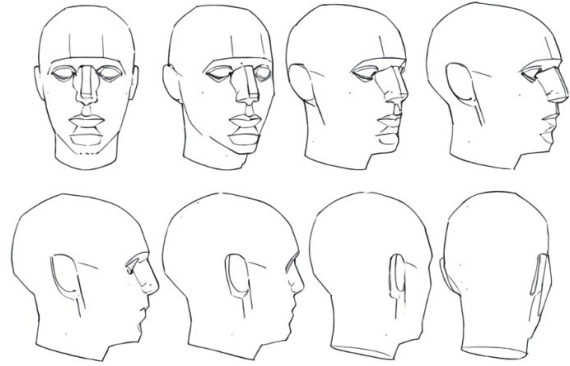
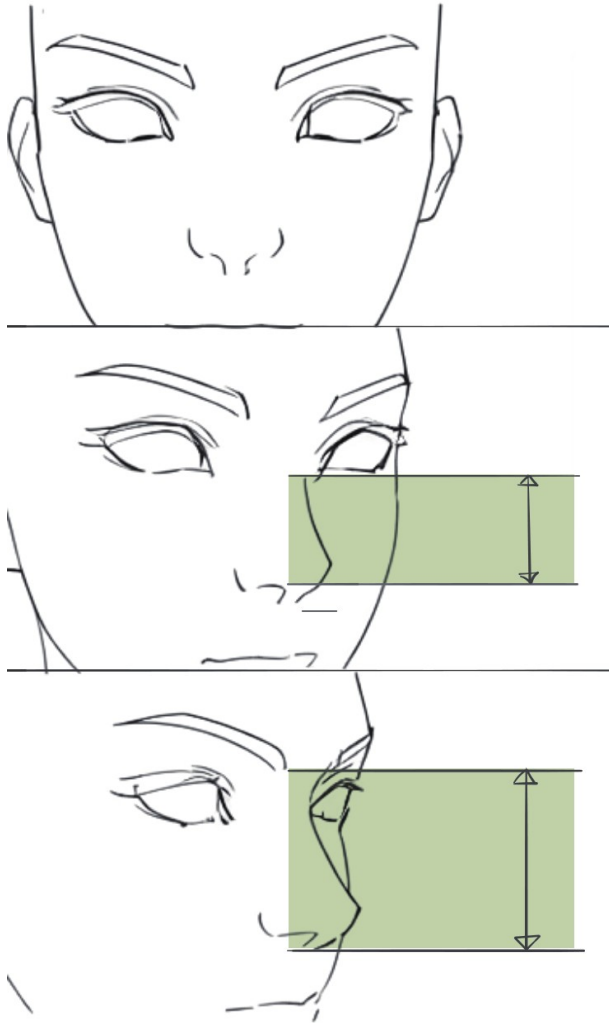


As the head turns gradually,
the nose looks longer.

As the head turns gradually,
there's a similar point where
the eyes, nose, and mouth are
no longer visible.

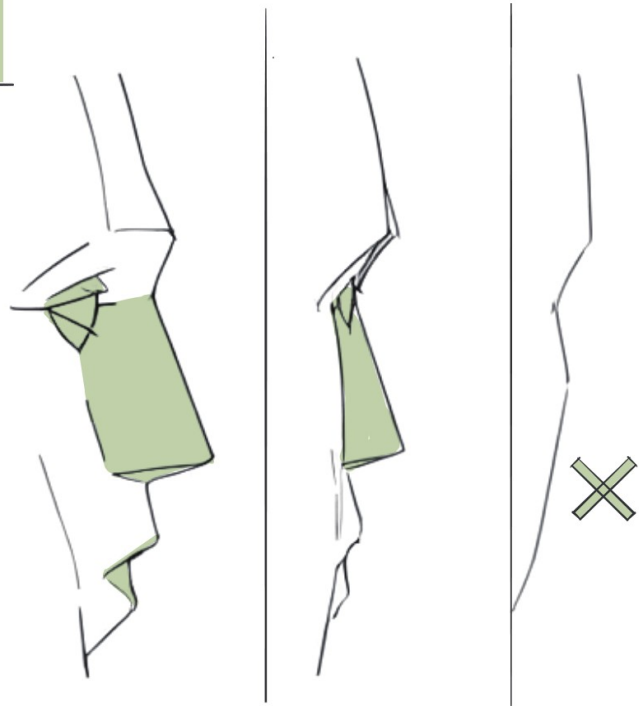


HEAD DRAWING



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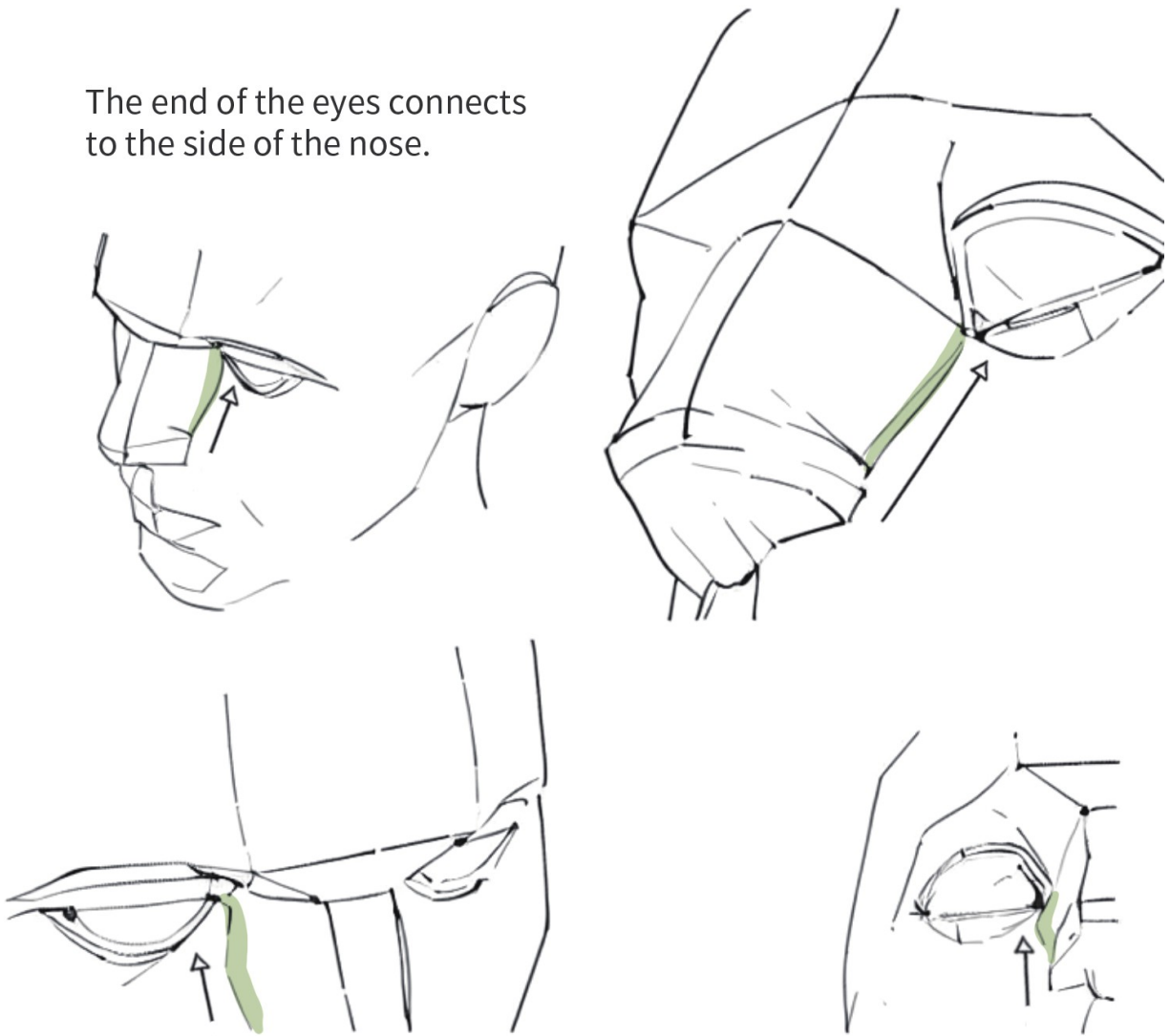
HEAD DRAWING

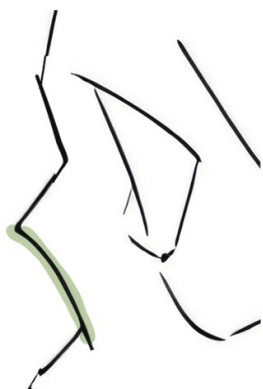
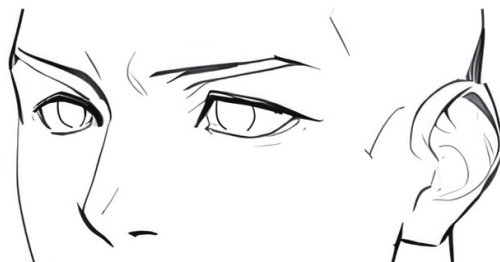
92

93

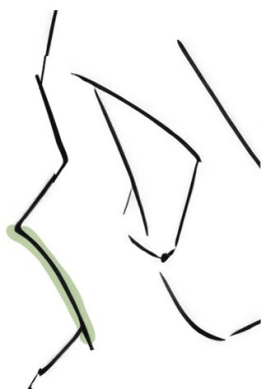
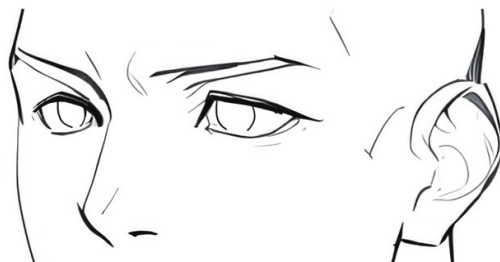


The end of the eyes connects to the side of the nose.





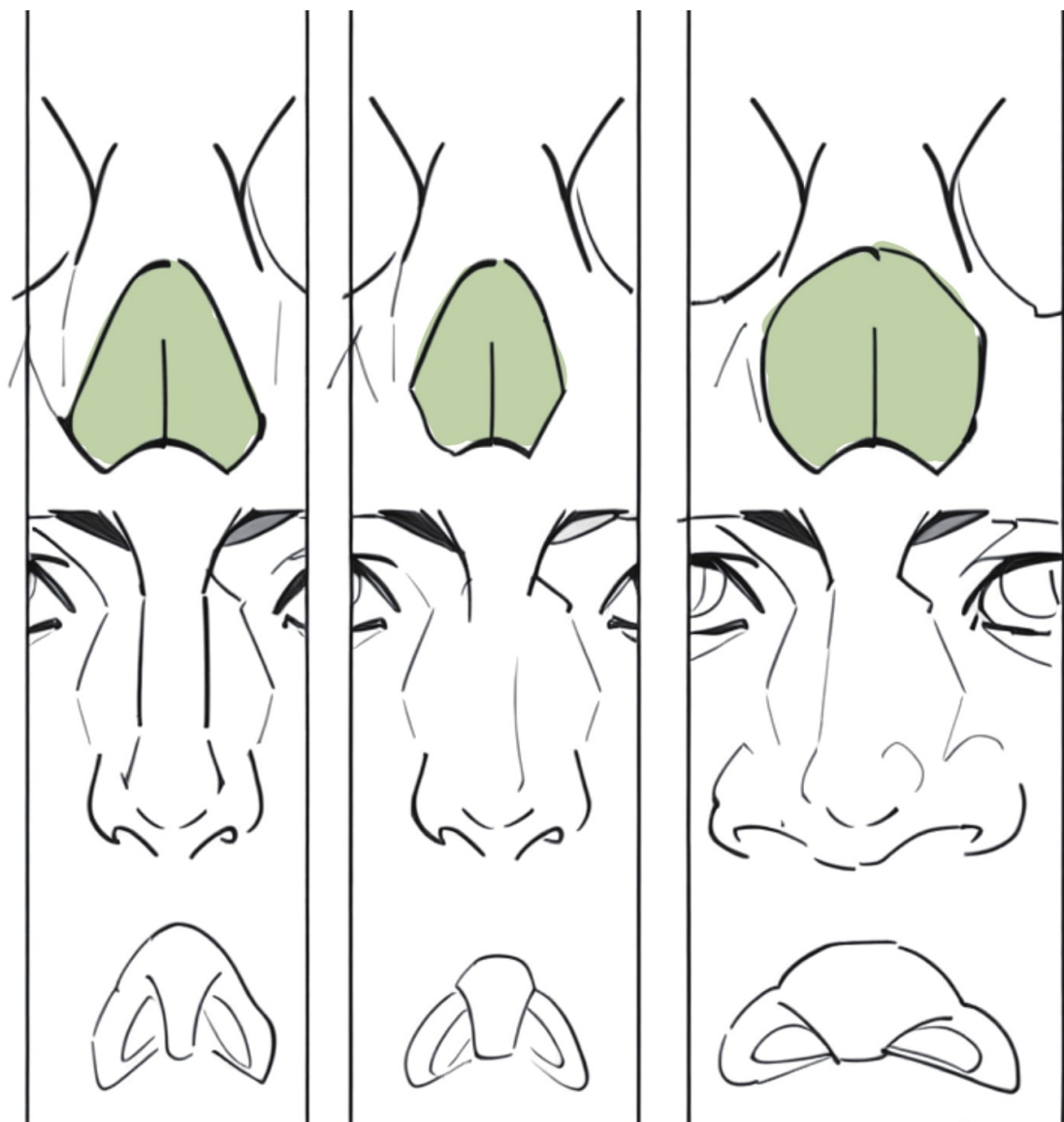
HEAD DRAWING



HEAD DRAWING

94

95

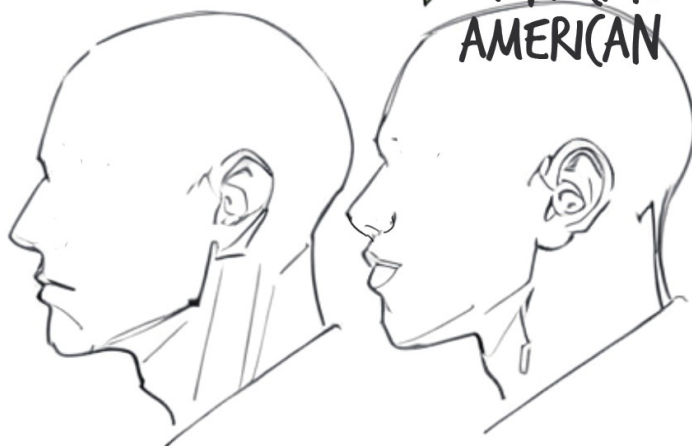


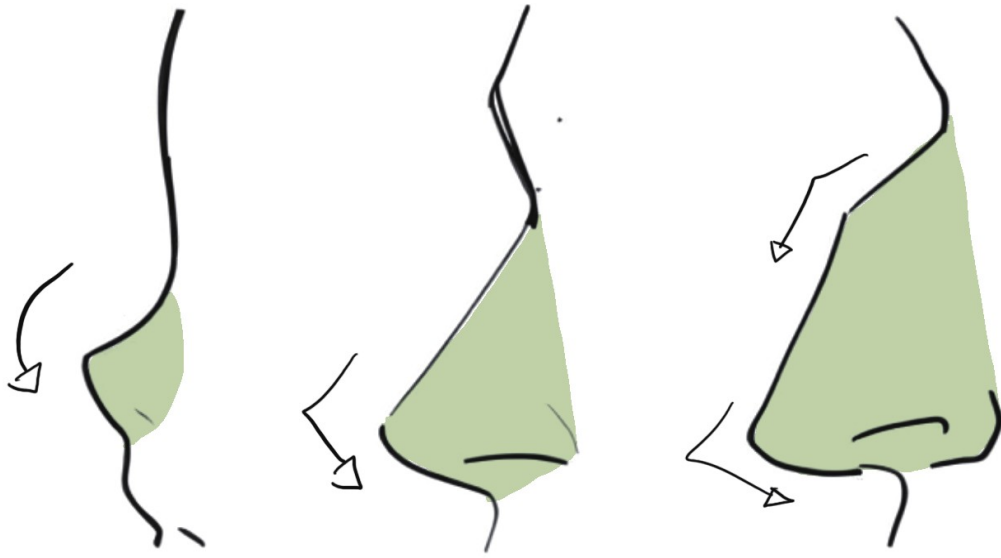
EUROPEAN



AFRICAN
AMERICAN

By varying the shape of the nose, you can represent different ethnicities.

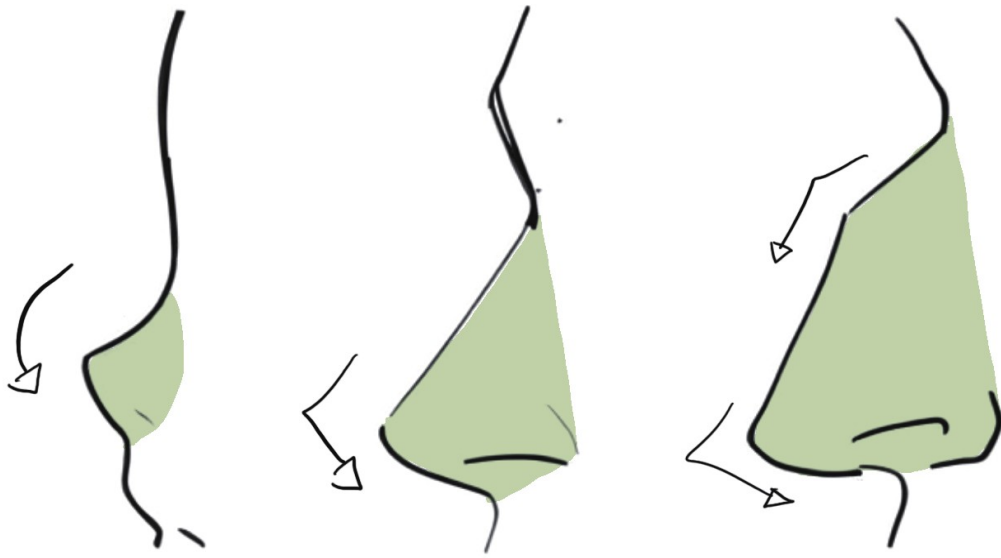




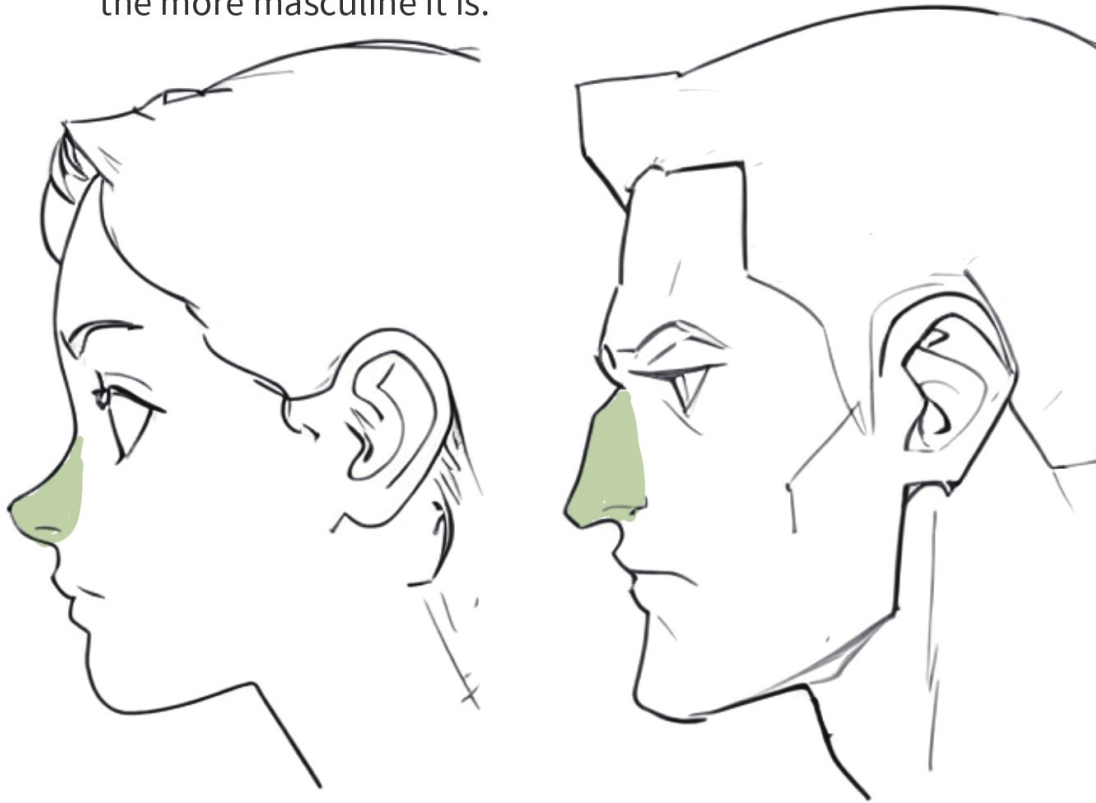
The more angular the nose is,
the more masculine it is.



HEAD DRAWING



The more angular the nose is,
the more masculine it is.

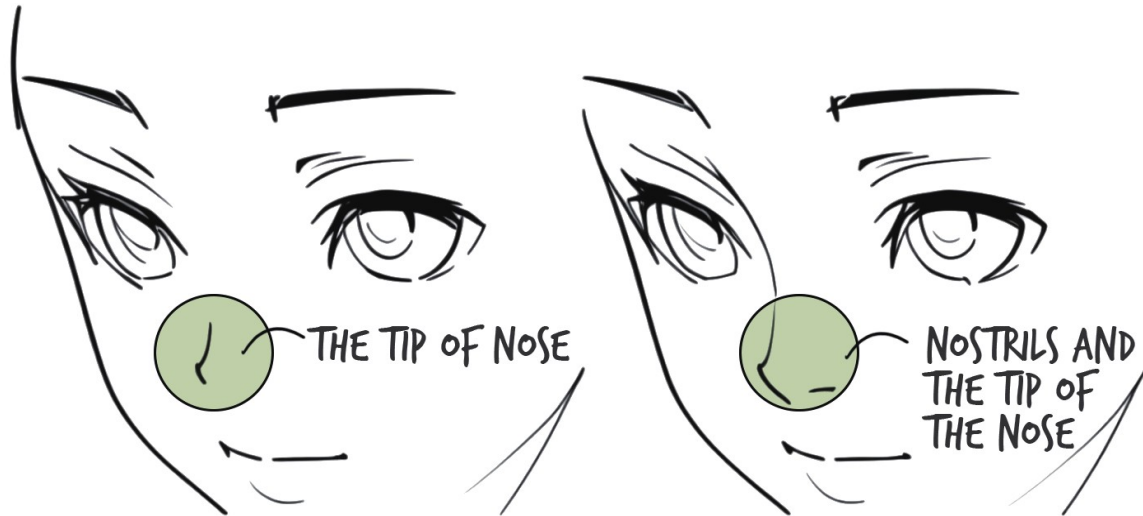


HEAD DRAWING

96

97

STYLIZED ART STYLE



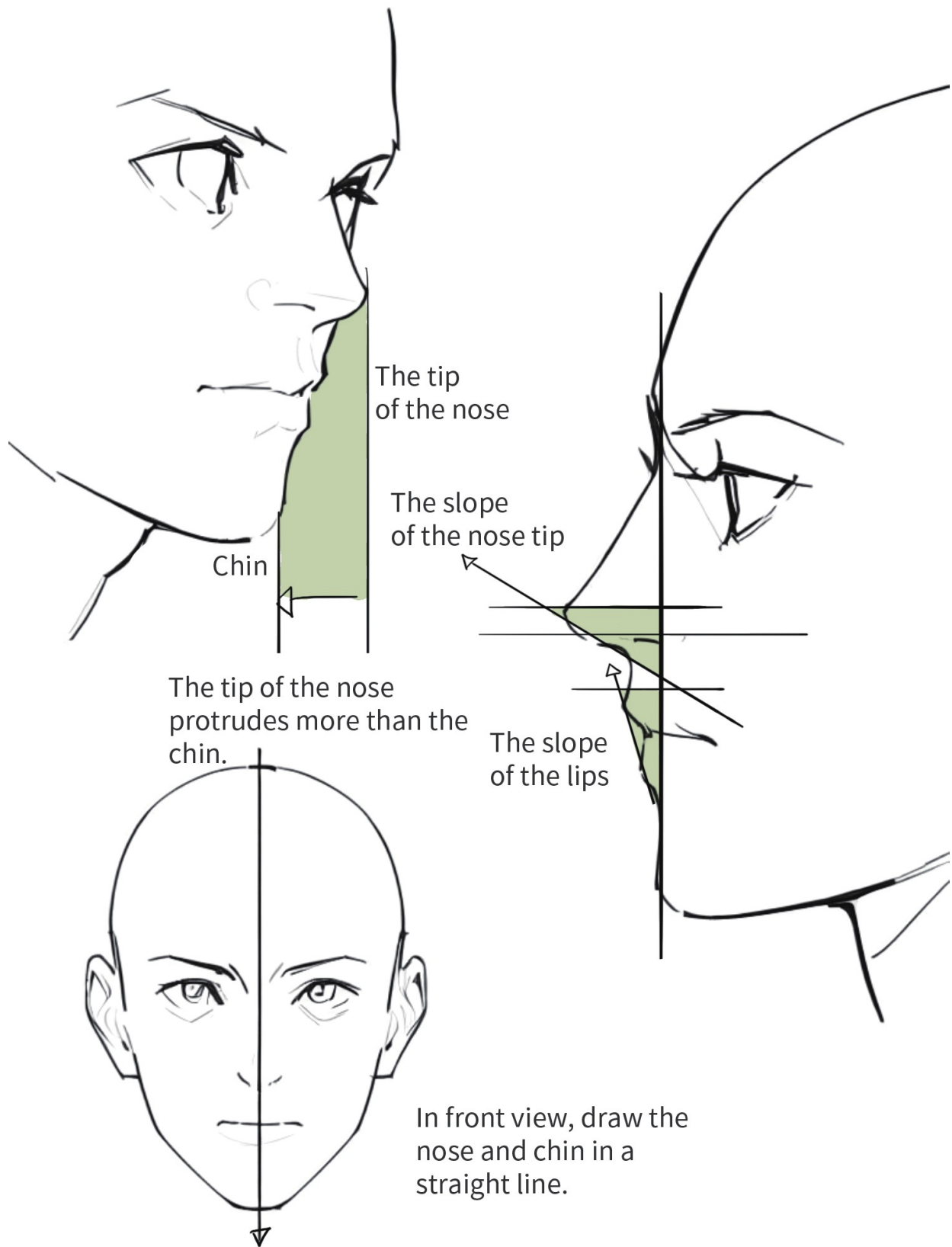
When drawing both the nostrils and the tip of the nose together, the illustration becomes more realistic compared to just drawing the nose tip.



The line of the nose tip varies when drawing the nostrils compared to when not.

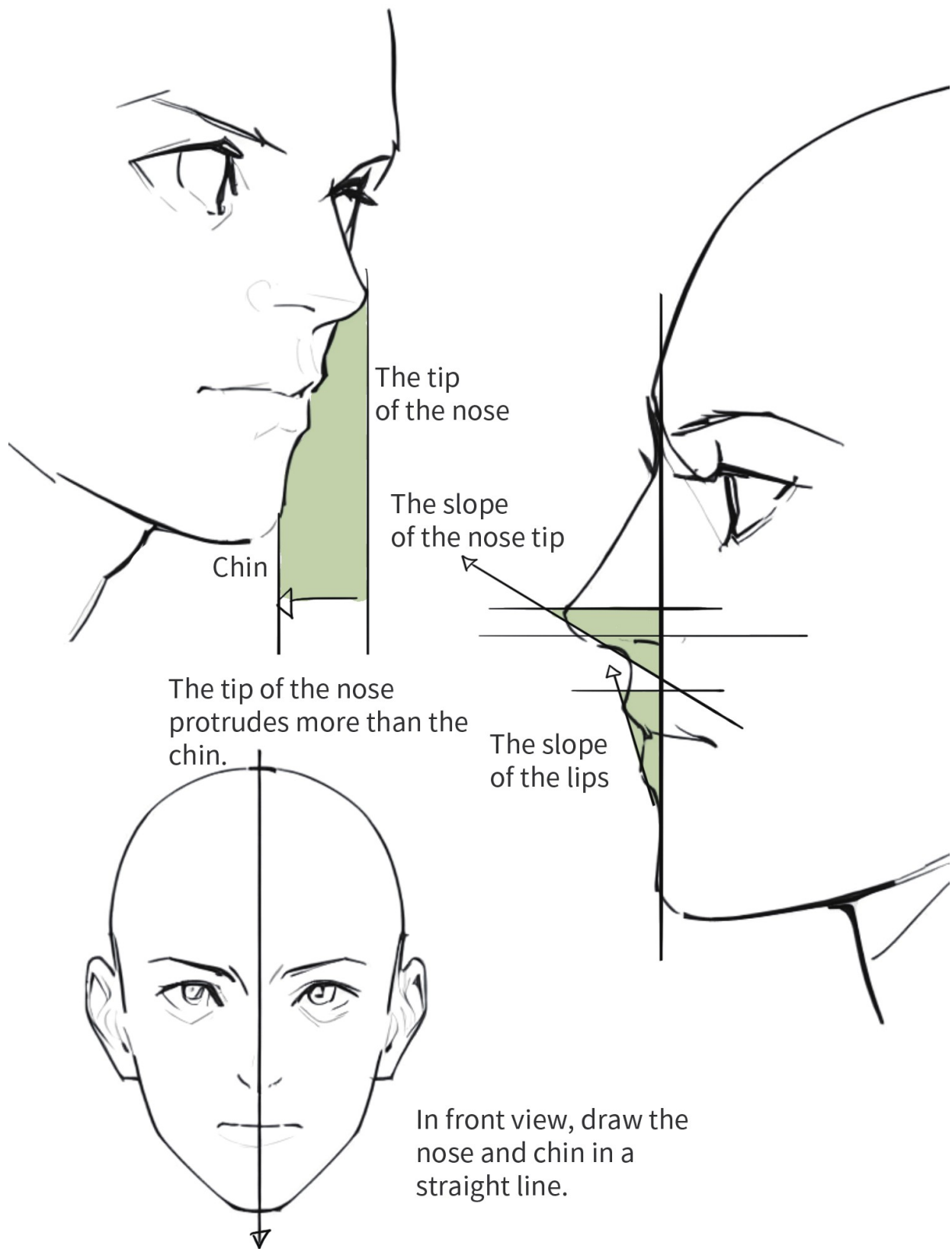
Drawing the bridge of the nose higher and sharper makes it more realistic.





HEAD DRAWING

98

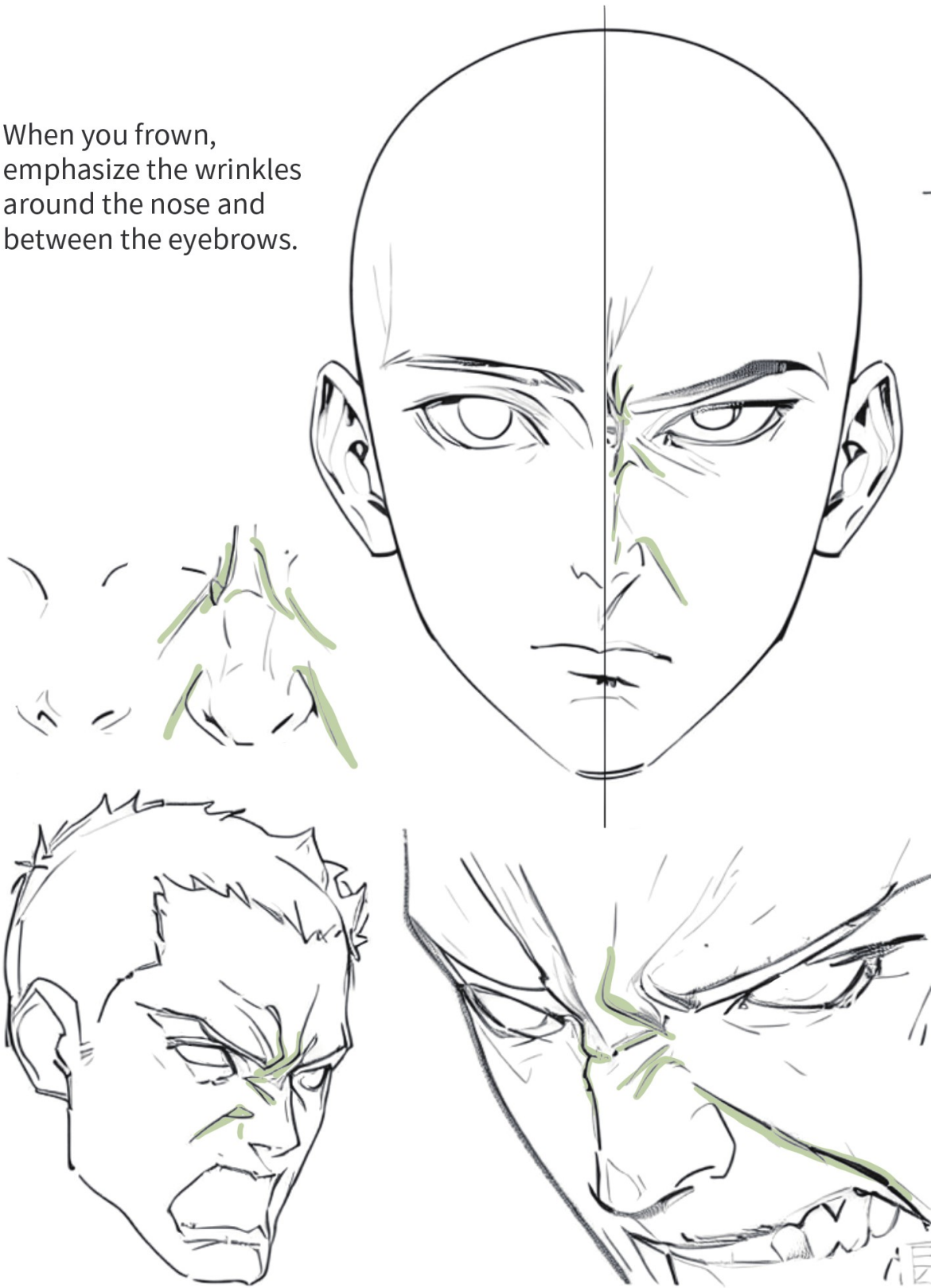


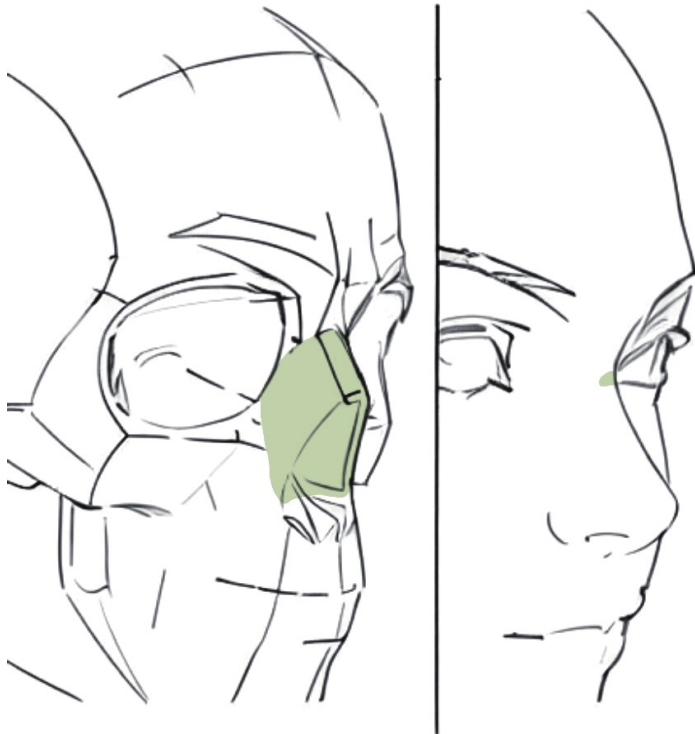
HEAD DRAWING

98

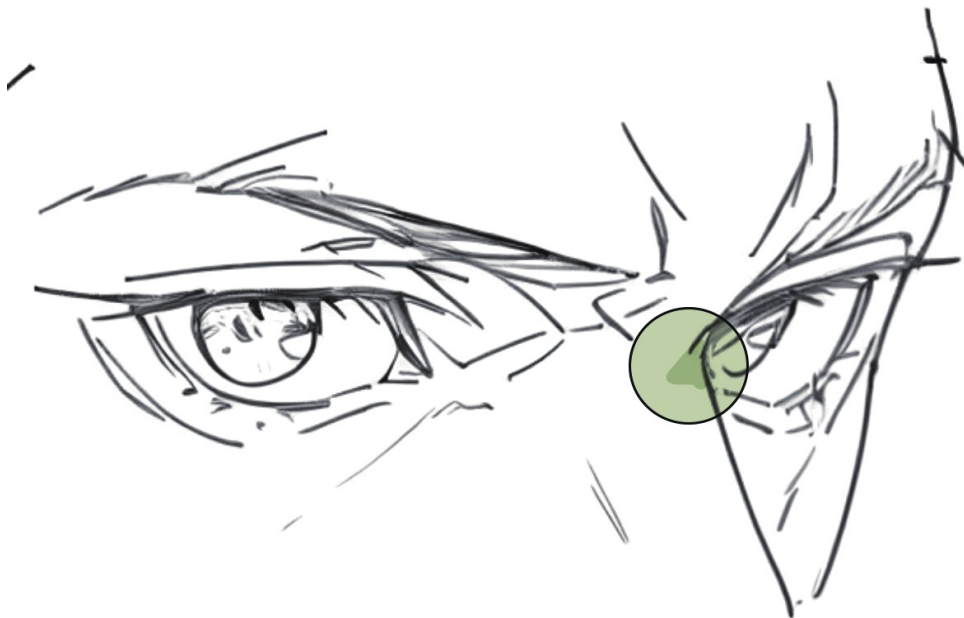
99

When you frown,
emphasize the wrinkles
around the nose and
between the eyebrows.



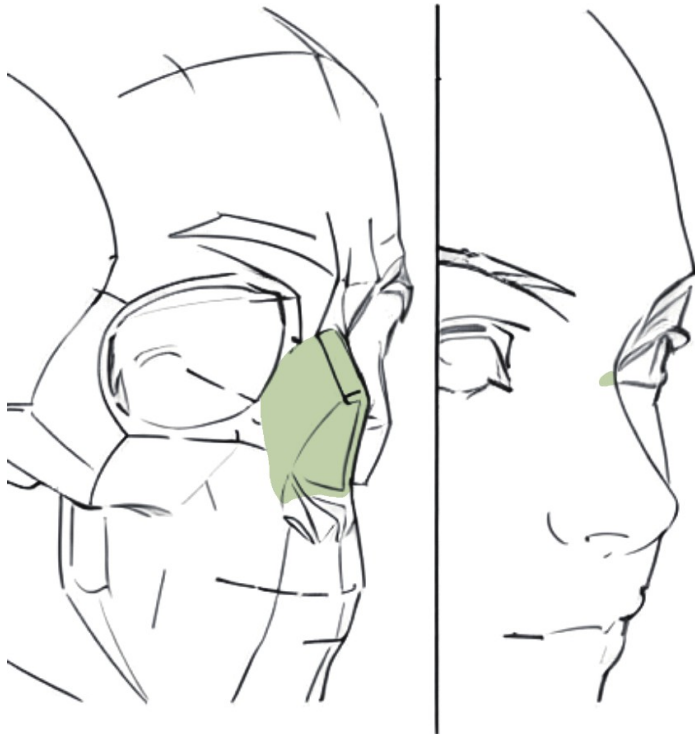


When it is three-quarter view,
the eyes are slightly obscured
by the nose.

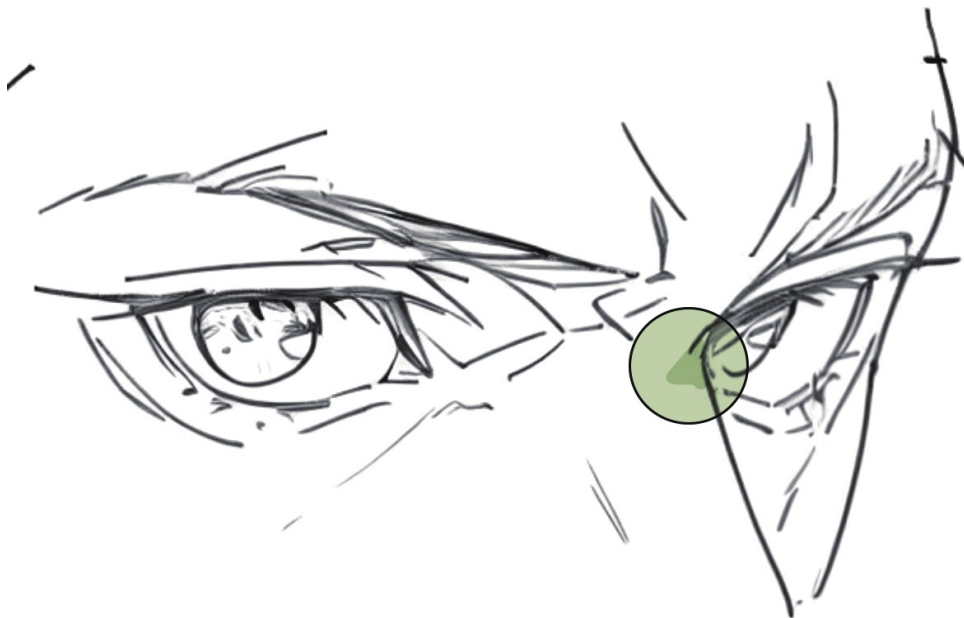


HEAD DRAWING

100



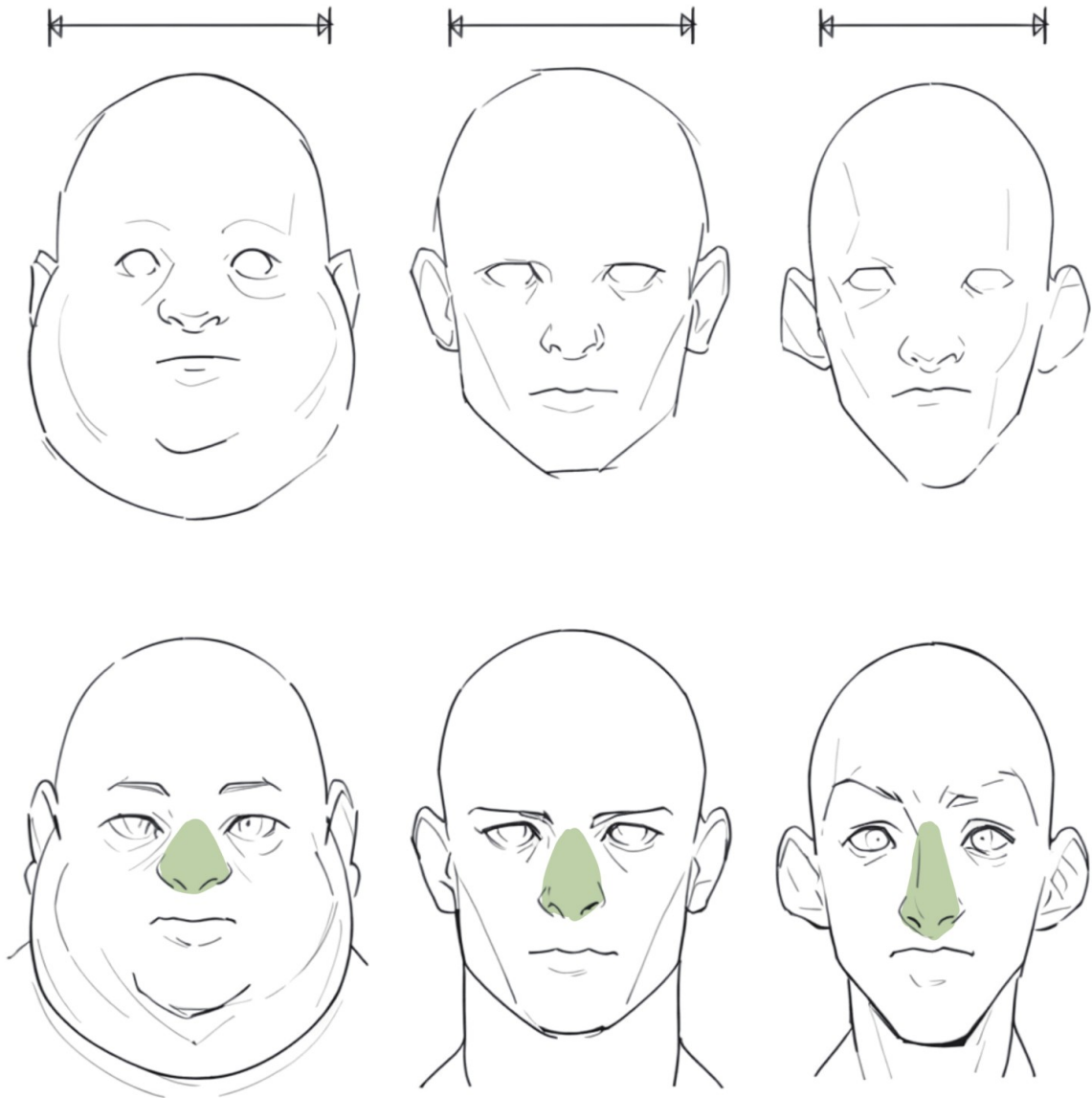
When it is three-quarter view,
the eyes are slightly obscured
by the nose.



HEAD DRAWING

100

101



The longer and narrower the face, the more natural it is to draw a longer nose. Conversely, for wider and rounder face shapes, it's more natural to depict a shorter nose. However, this isn't an essential element depending on the art style.

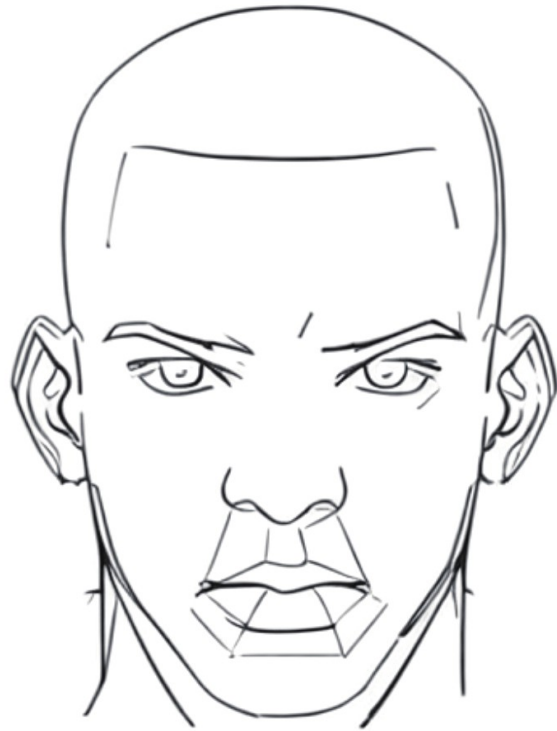
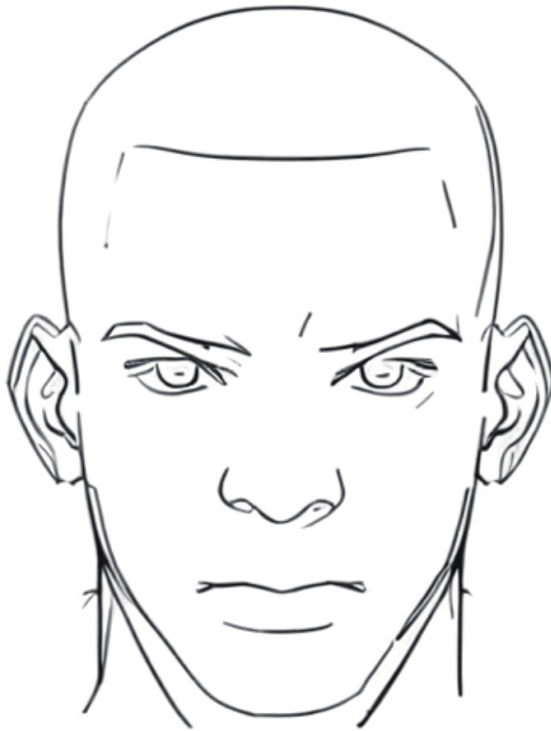
102

102



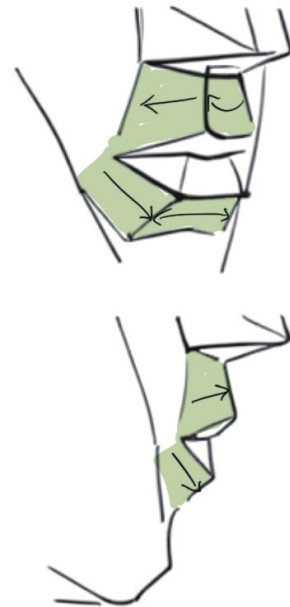
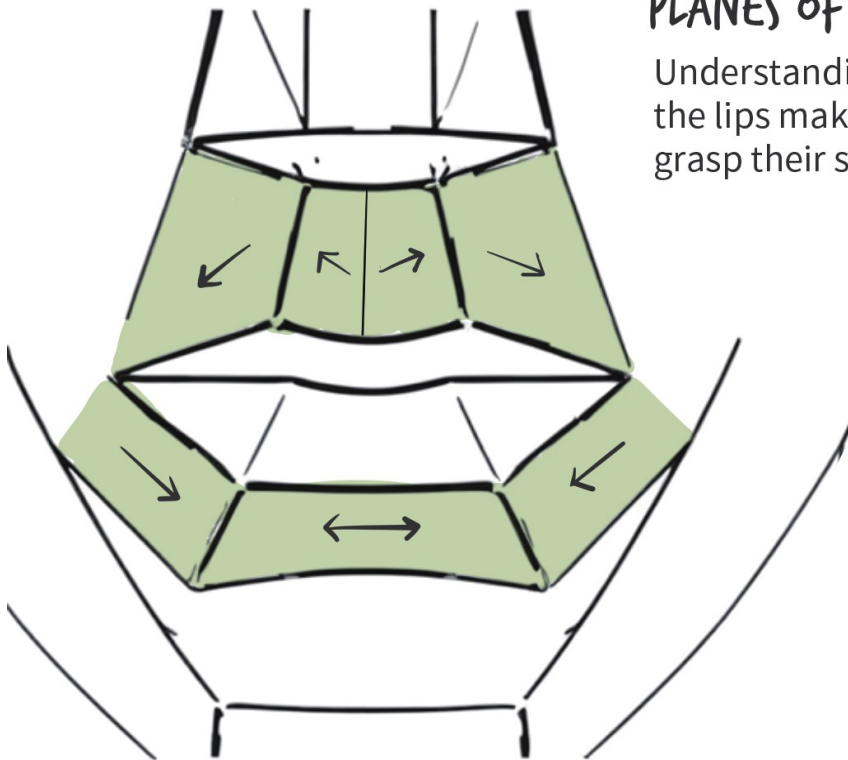
04.

MOUTH & EARS

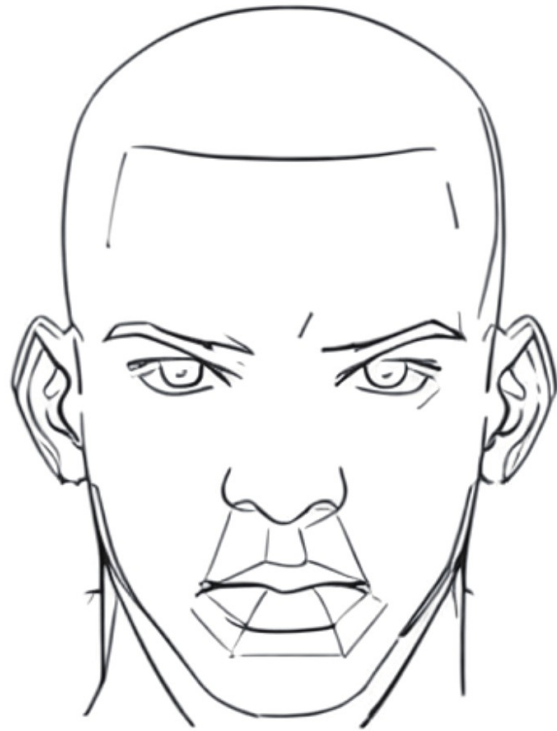
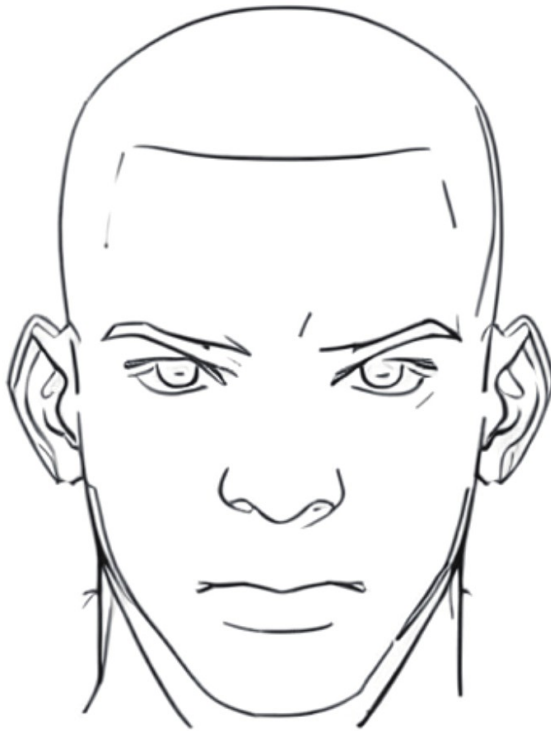


PLANES OF MOUTH

Understanding the planes of the lips makes it easier to grasp their structure.

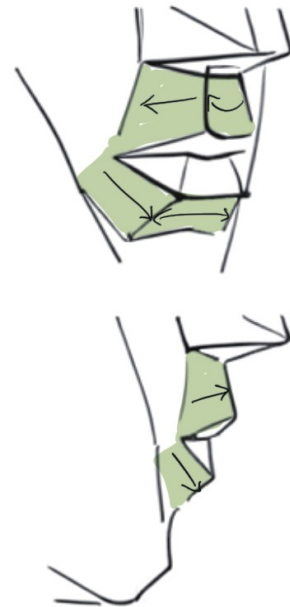
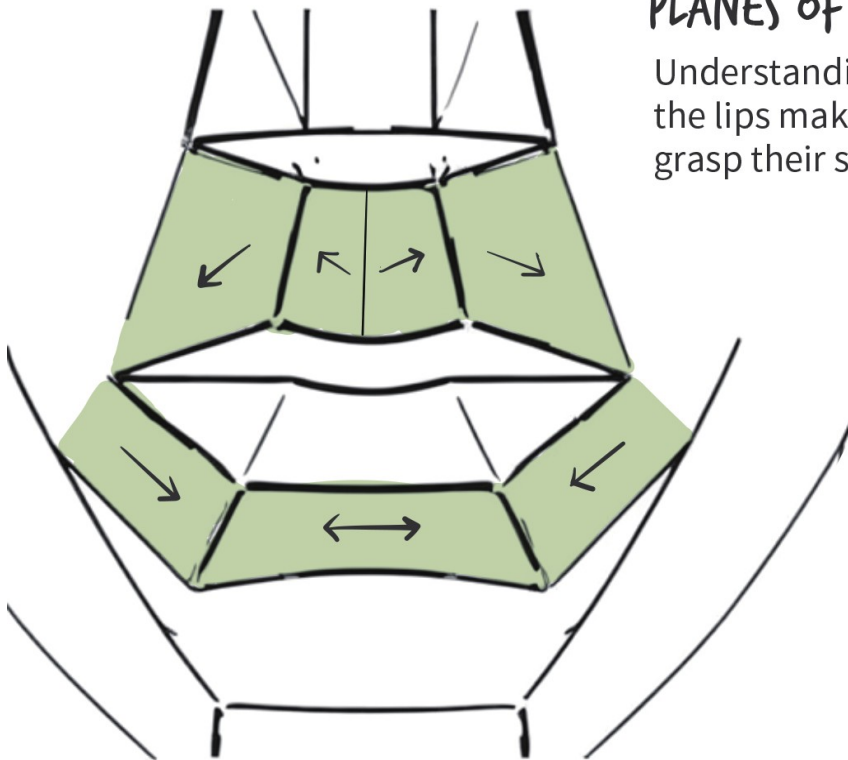


HEAD DRAWING



PLANES OF MOUTH

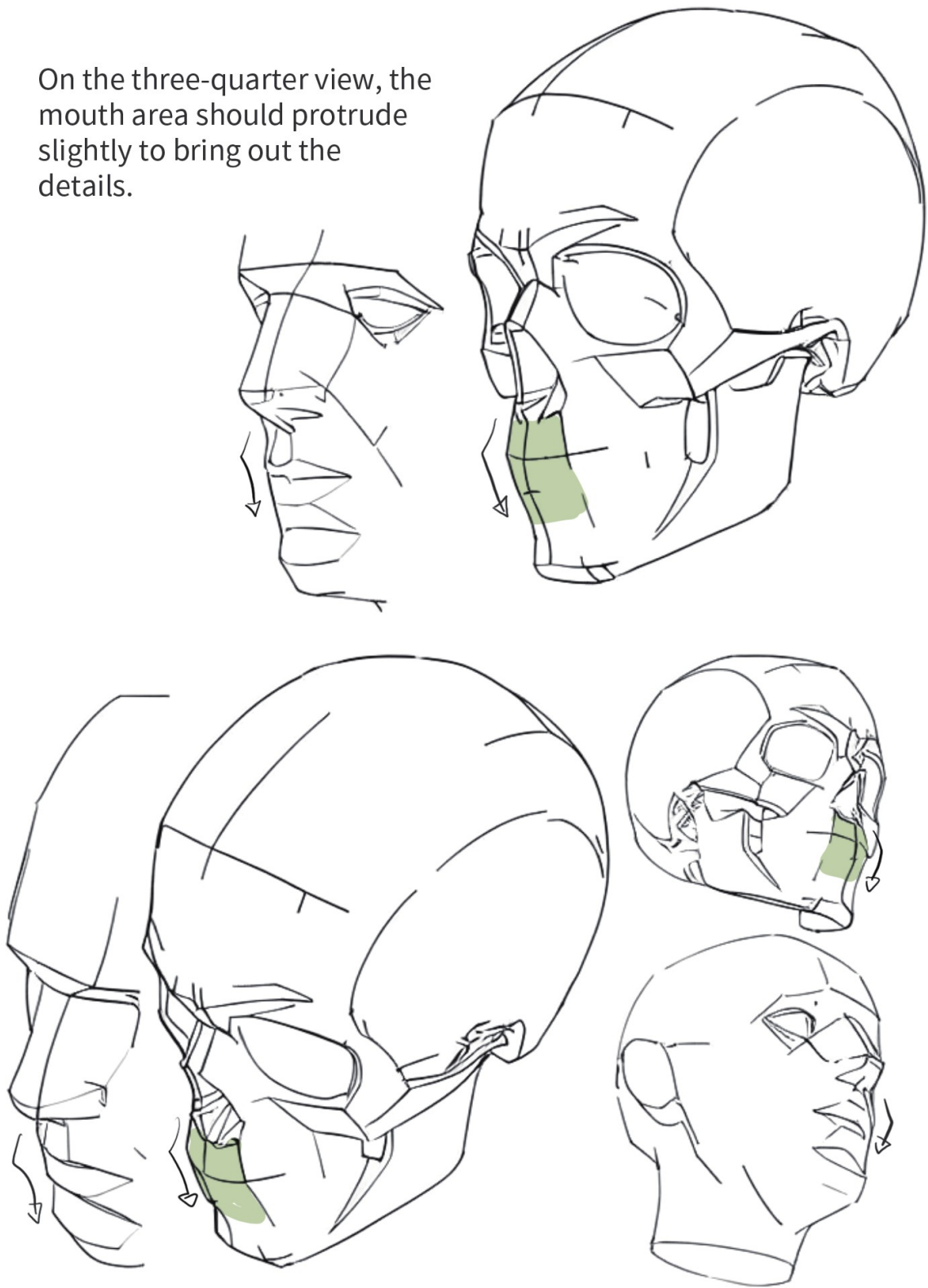
Understanding the planes of the lips makes it easier to grasp their structure.

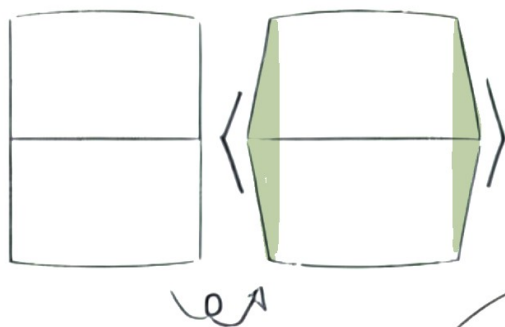
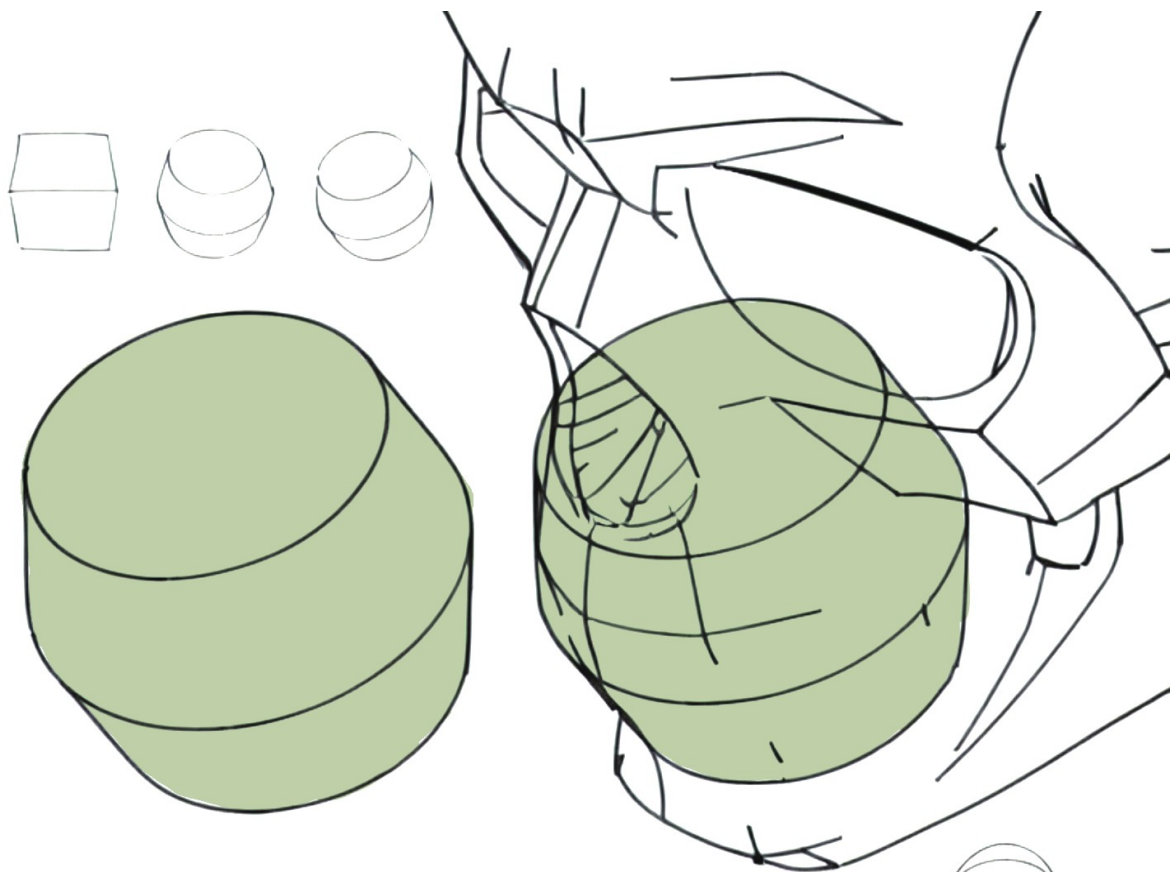


HEAD DRAWING

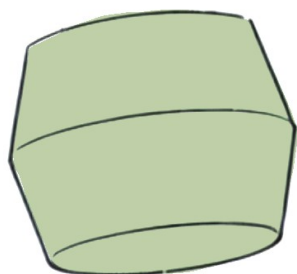
105

On the three-quarter view, the mouth area should protrude slightly to bring out the details.



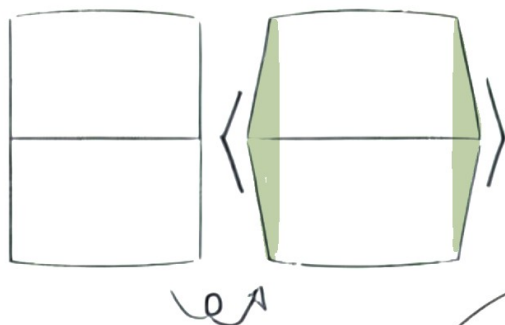
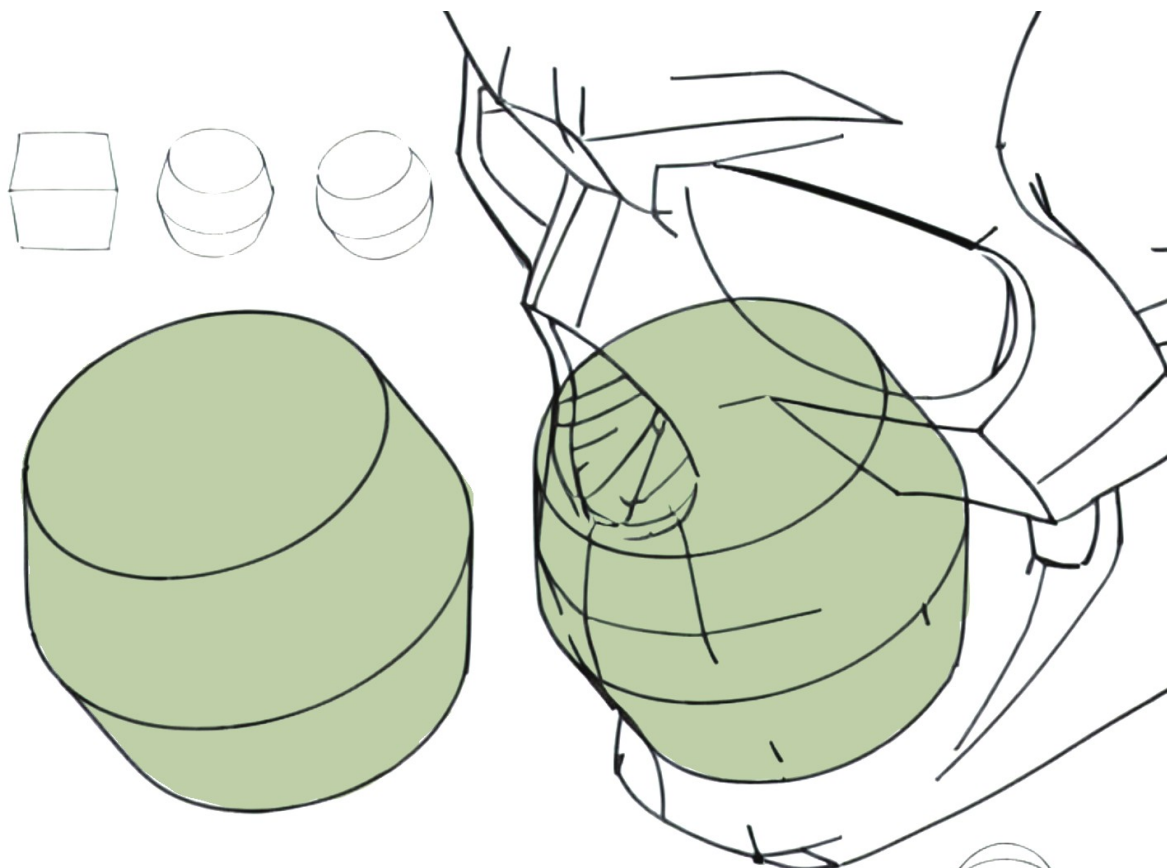


The basic shape of a skull's mouth is a modified form of a cylinder.

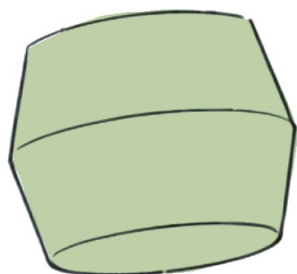


HEAD DRAWING

106



The basic shape of a skull's mouth is a modified form of a cylinder.



HEAD DRAWING

106

107

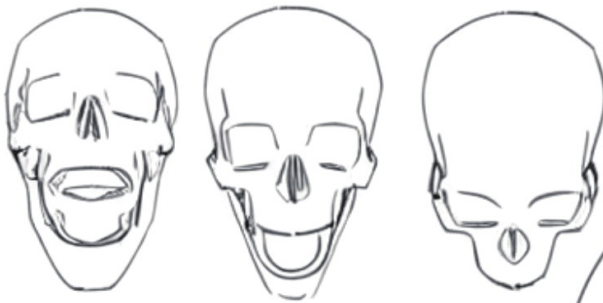


There is no movement
above.

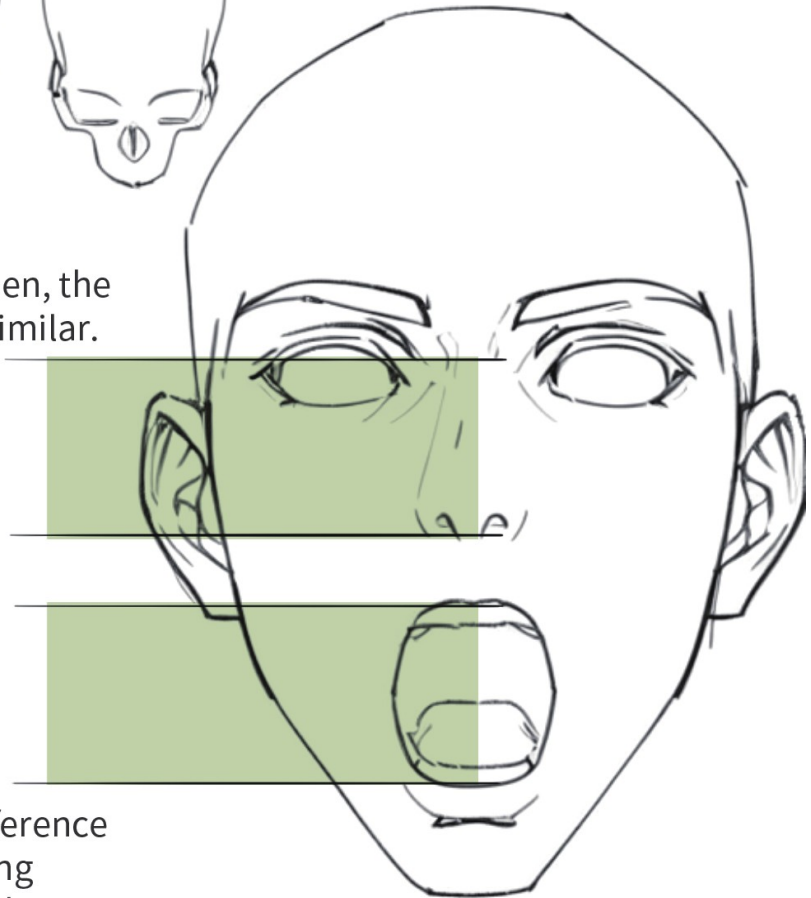


When opening the mouth,
the upper part of the skull
does not move, only the
lower jaw moves.

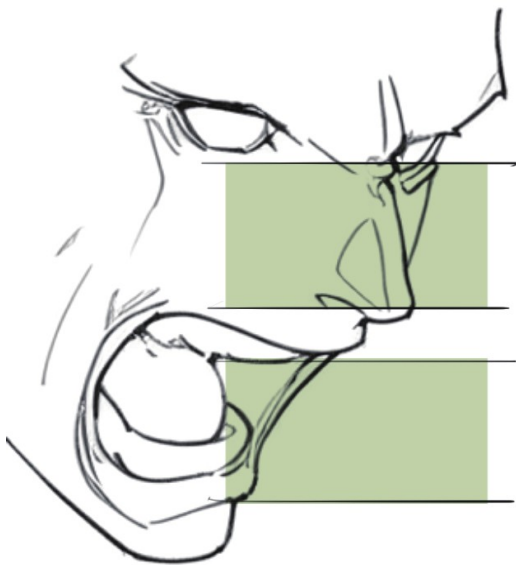




When the mouth is open, the length of the nose is similar.

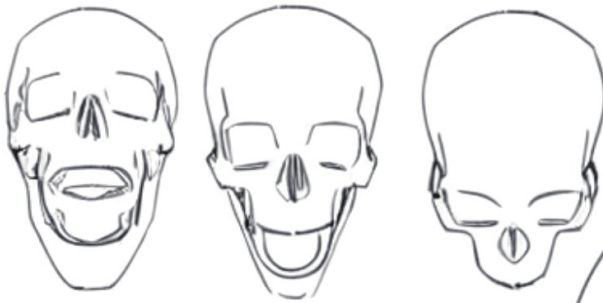


There should be a difference between short and long depending on the angle.

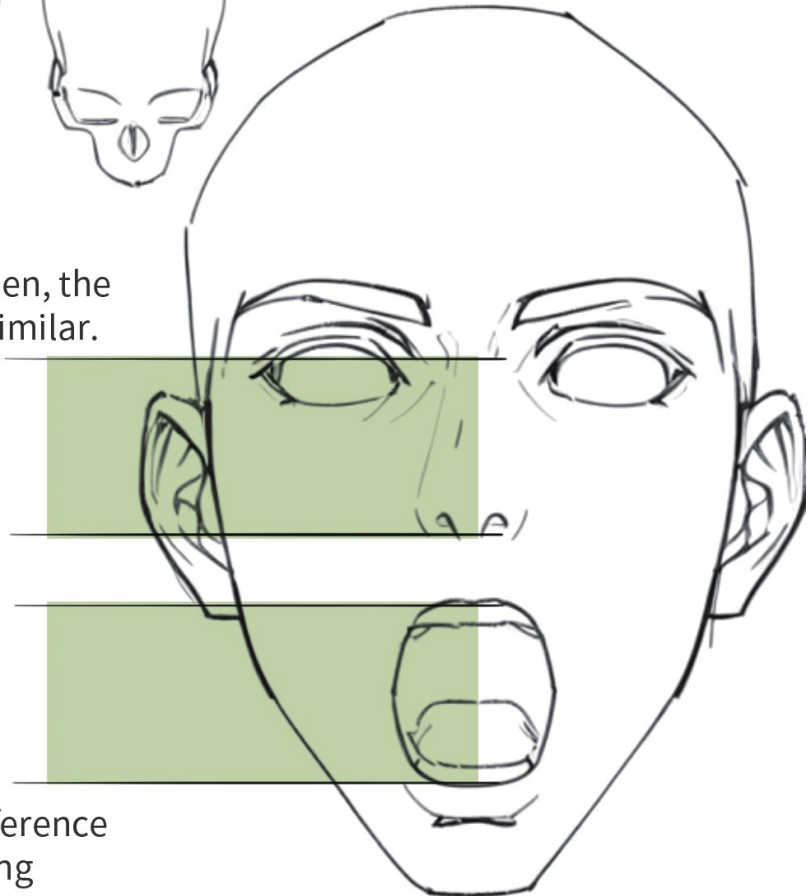


HEAD DRAWING

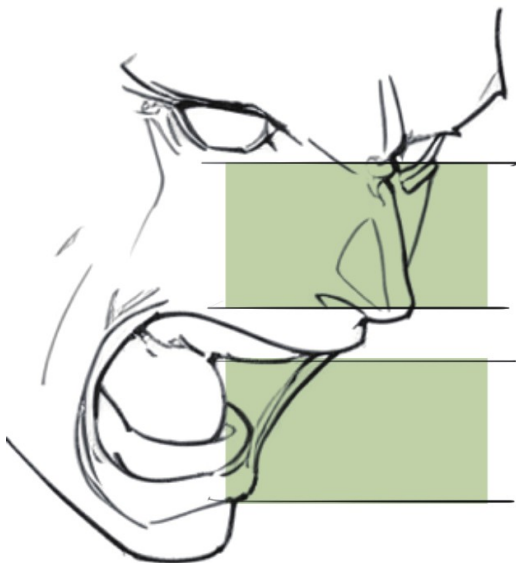
108



When the mouth is open, the length of the nose is similar.



There should be a difference between short and long depending on the angle.



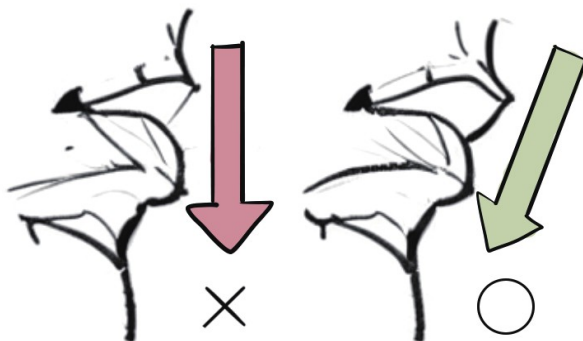
HEAD DRAWING

108

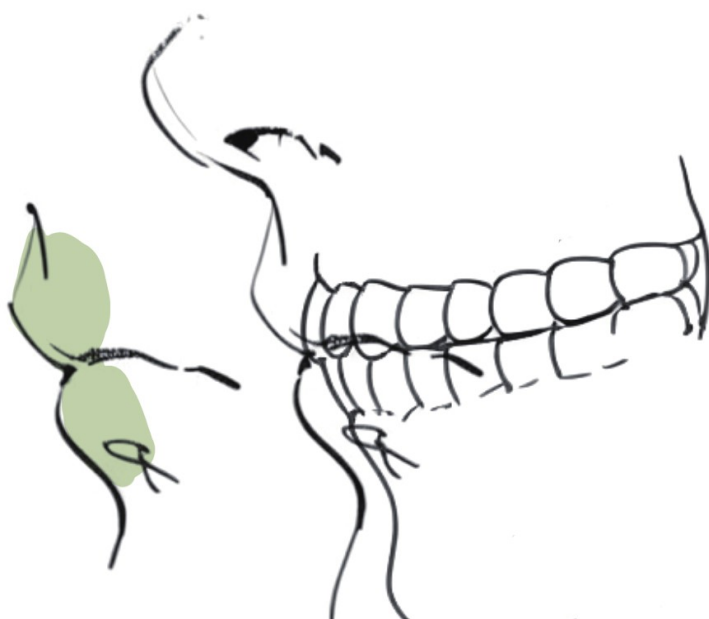
109



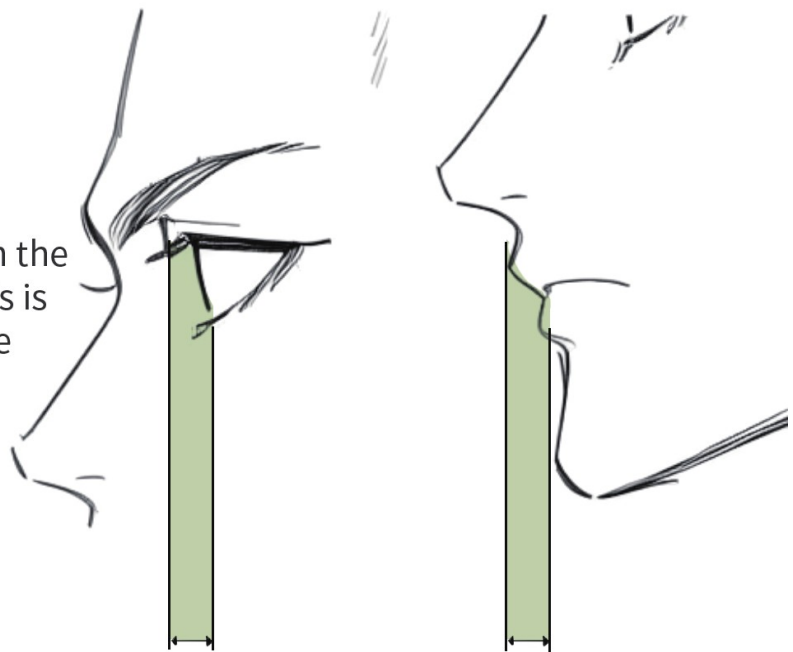
When drawing lips from the side, they should go down at an angle, not straight.



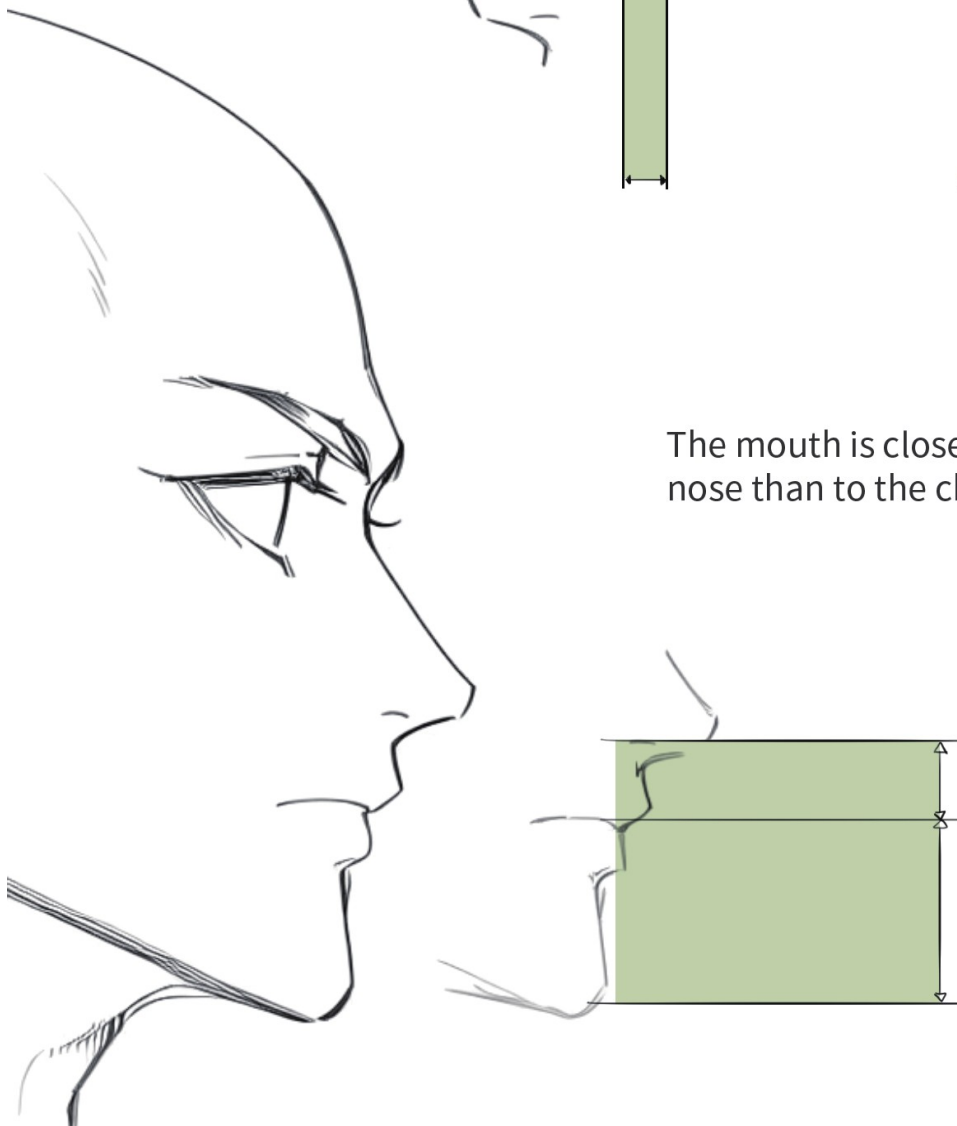
Lips have volume because they act as a cushion to protect the teeth.



The difference between the upper and lower eyelids is similar to the difference between the lips.



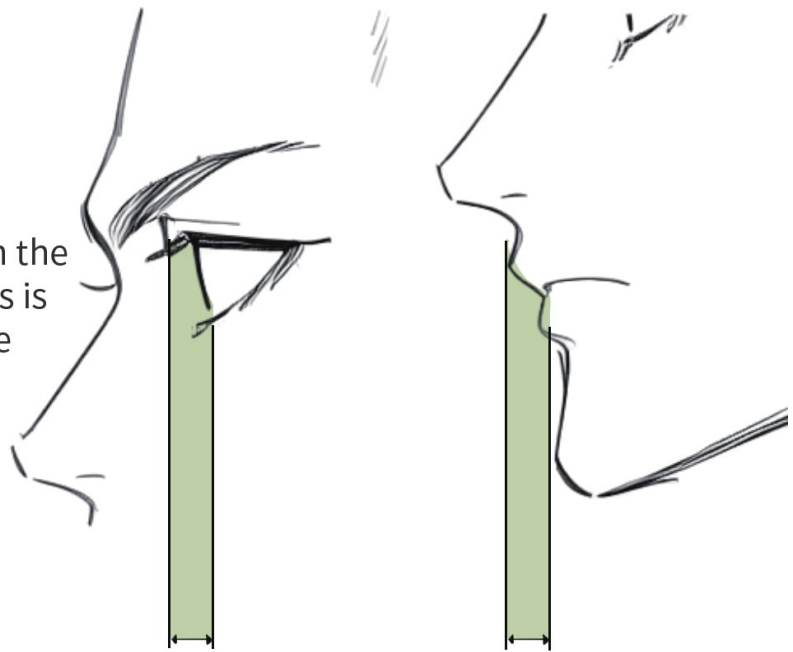
The mouth is closer to the nose than to the chin.



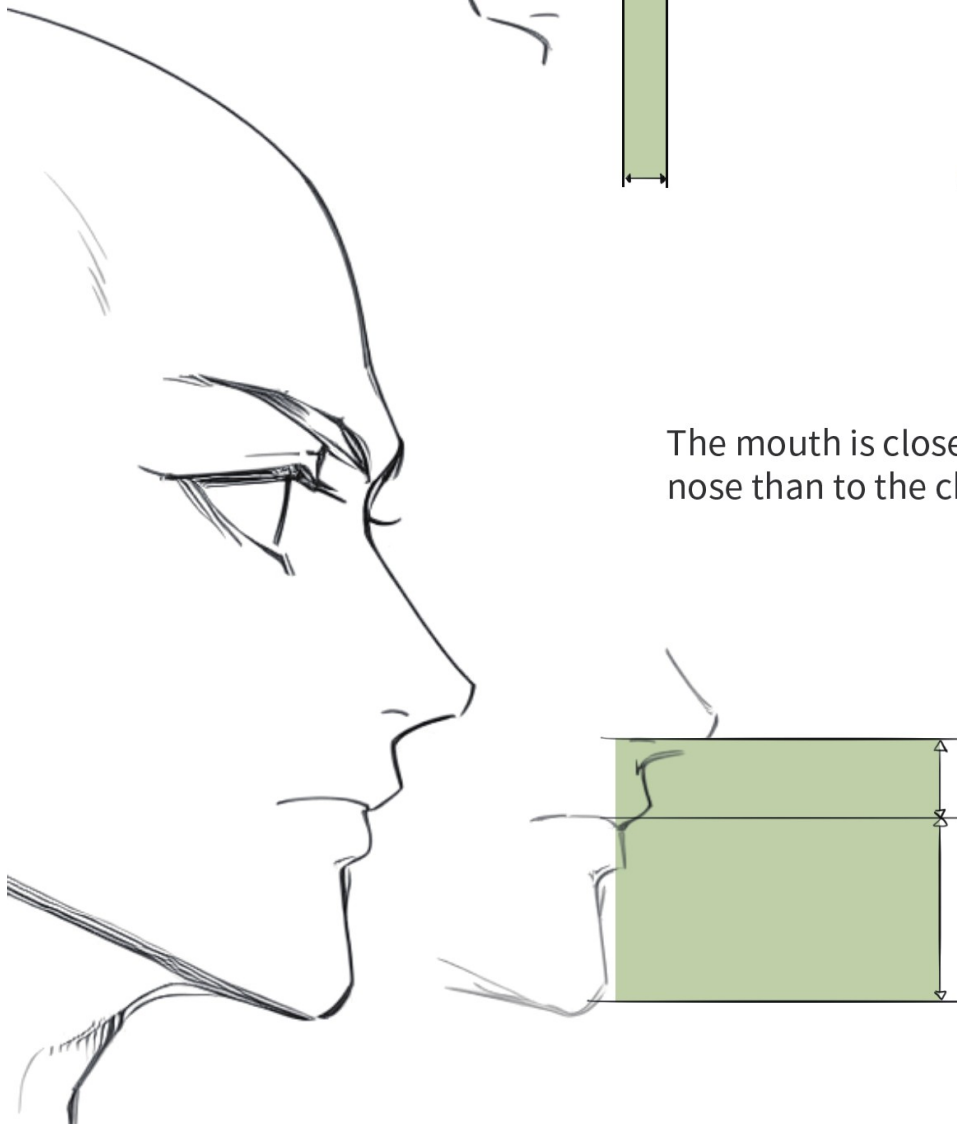
HEAD DRAWING

110

The difference between the upper and lower eyelids is similar to the difference between the lips.



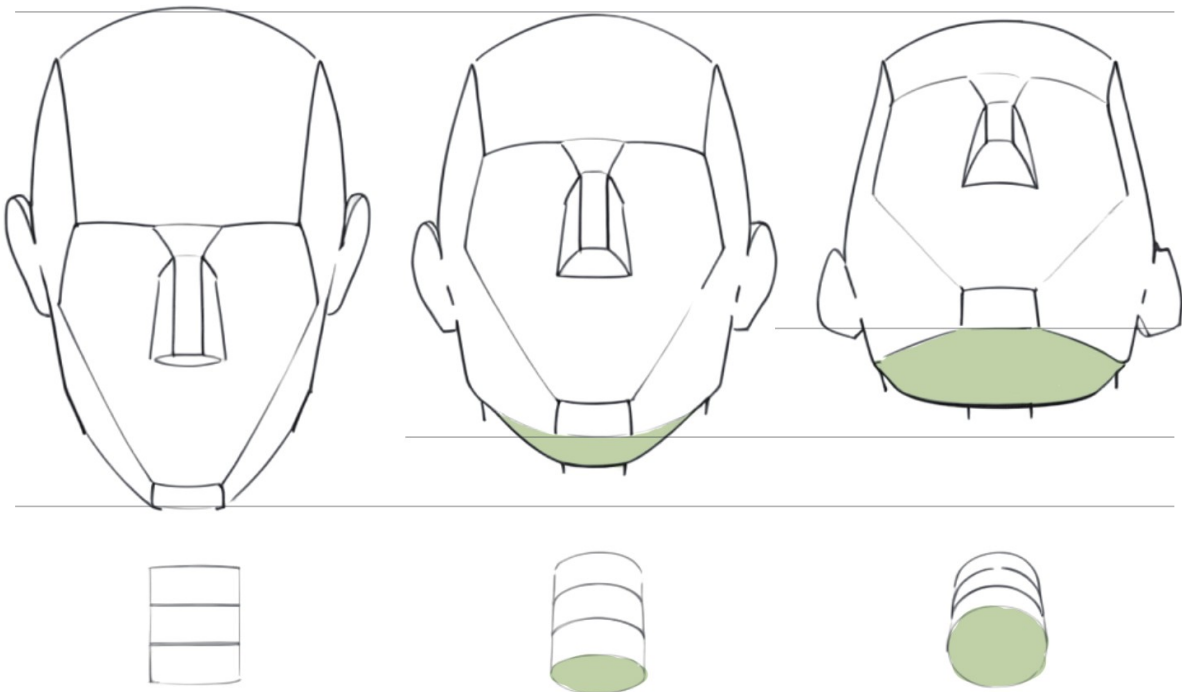
The mouth is closer to the nose than to the chin.



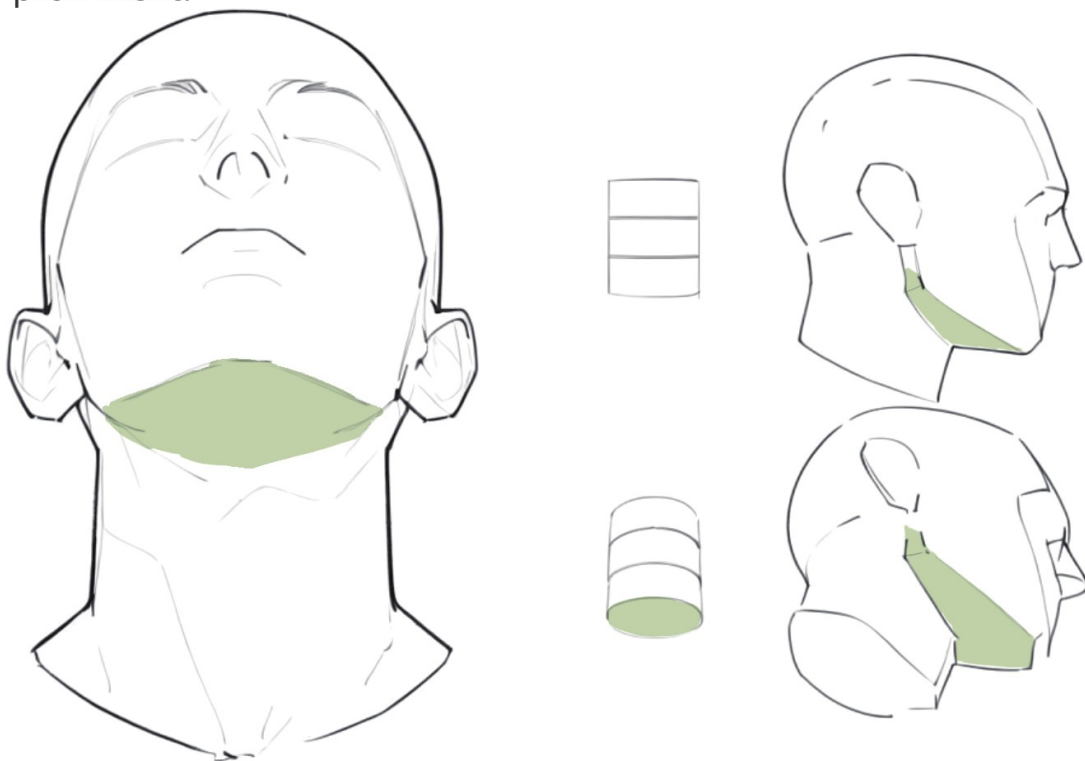
HEAD DRAWING

110

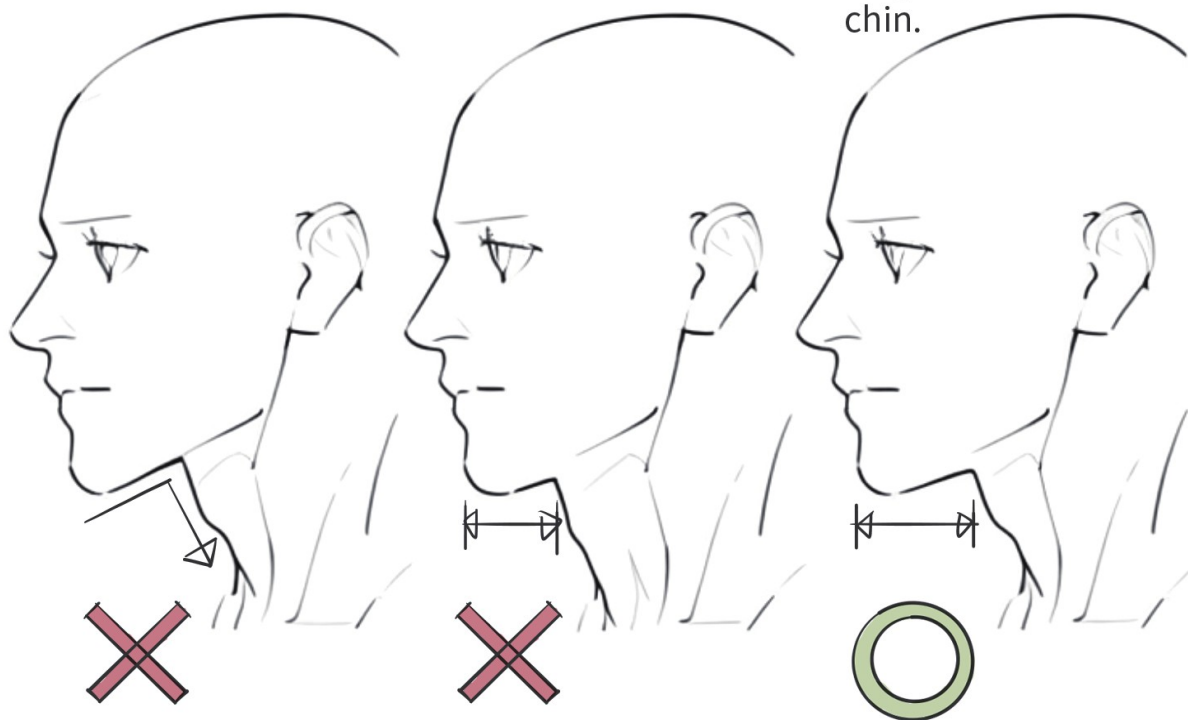
111



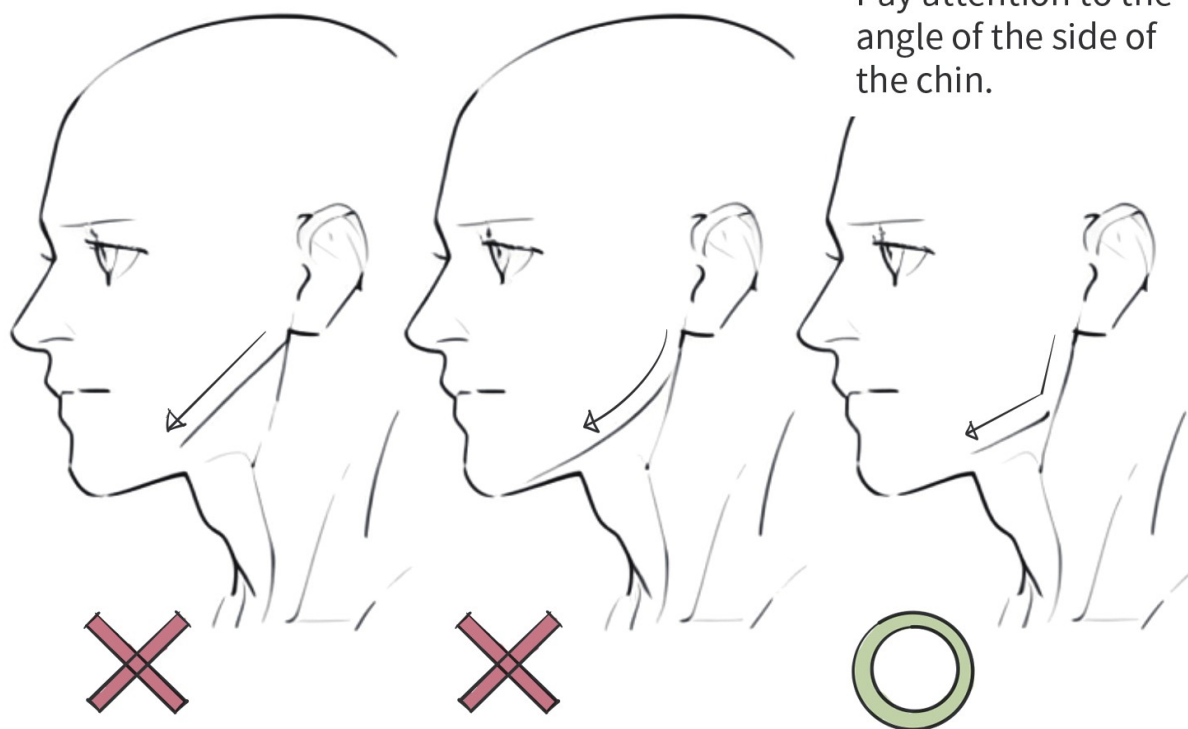
The lower angle makes the face look shorter and the area under the chin is more prominent.



Pay attention to the length under the chin.



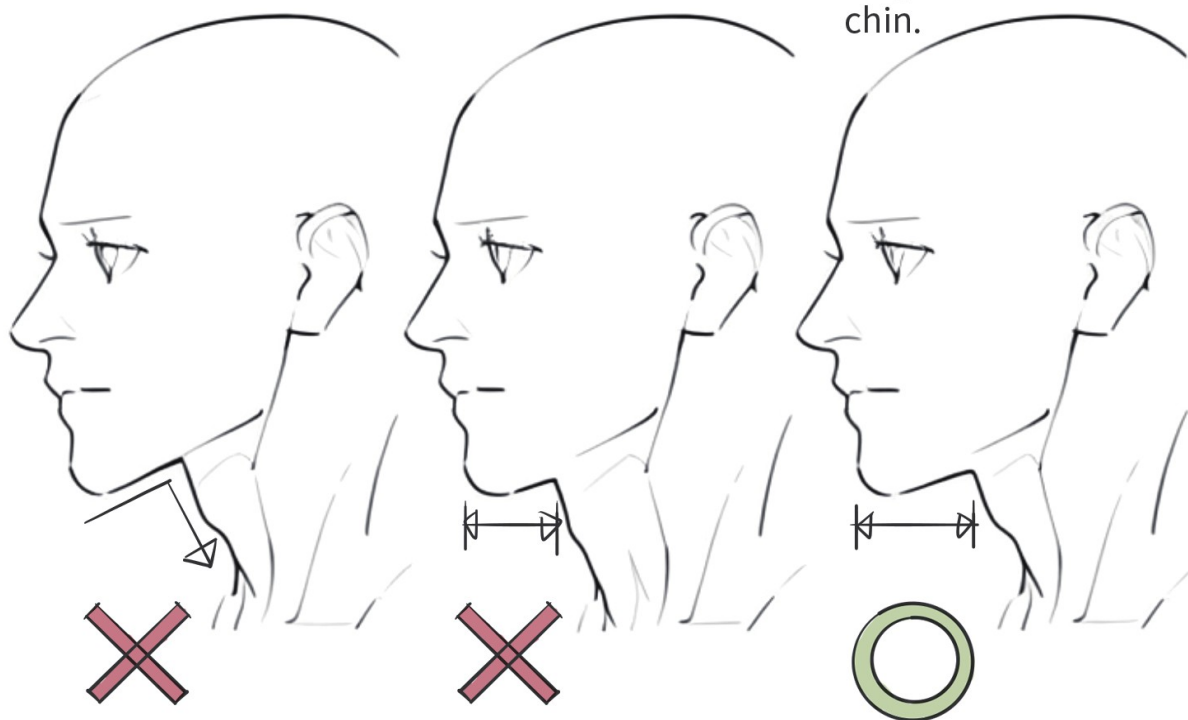
Pay attention to the angle of the side of the chin.



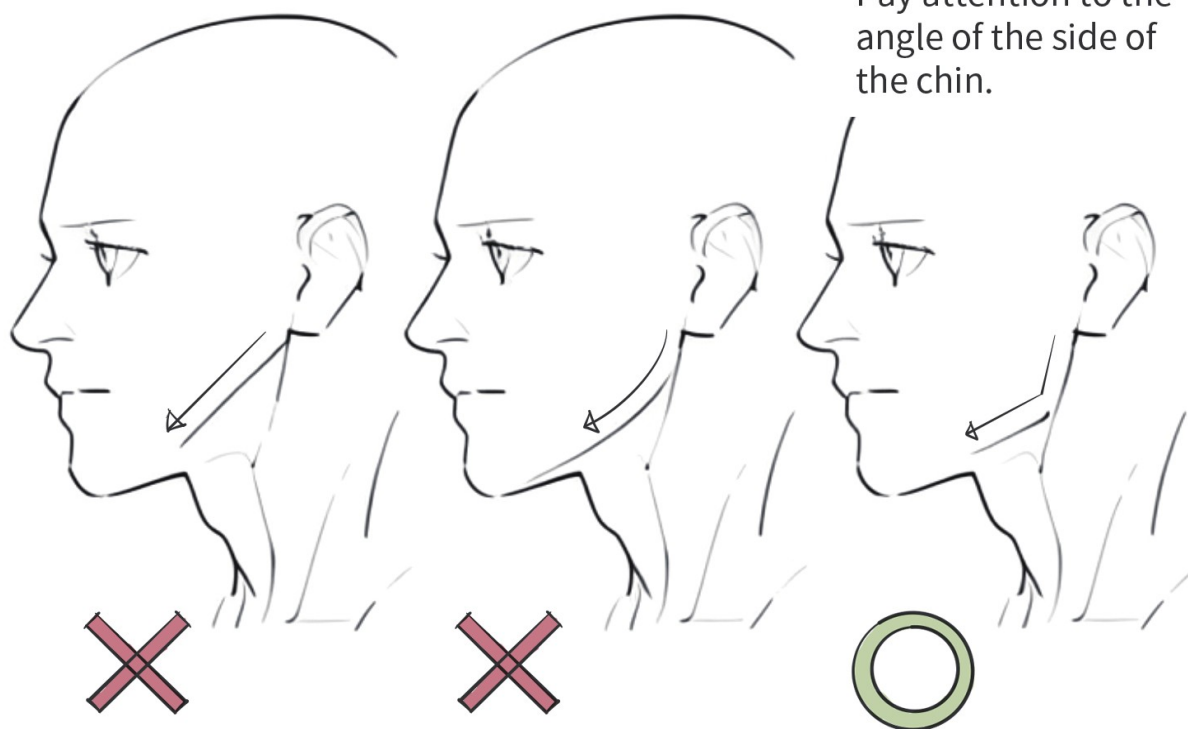
HEAD DRAWING

112

Pay attention to the length under the chin.



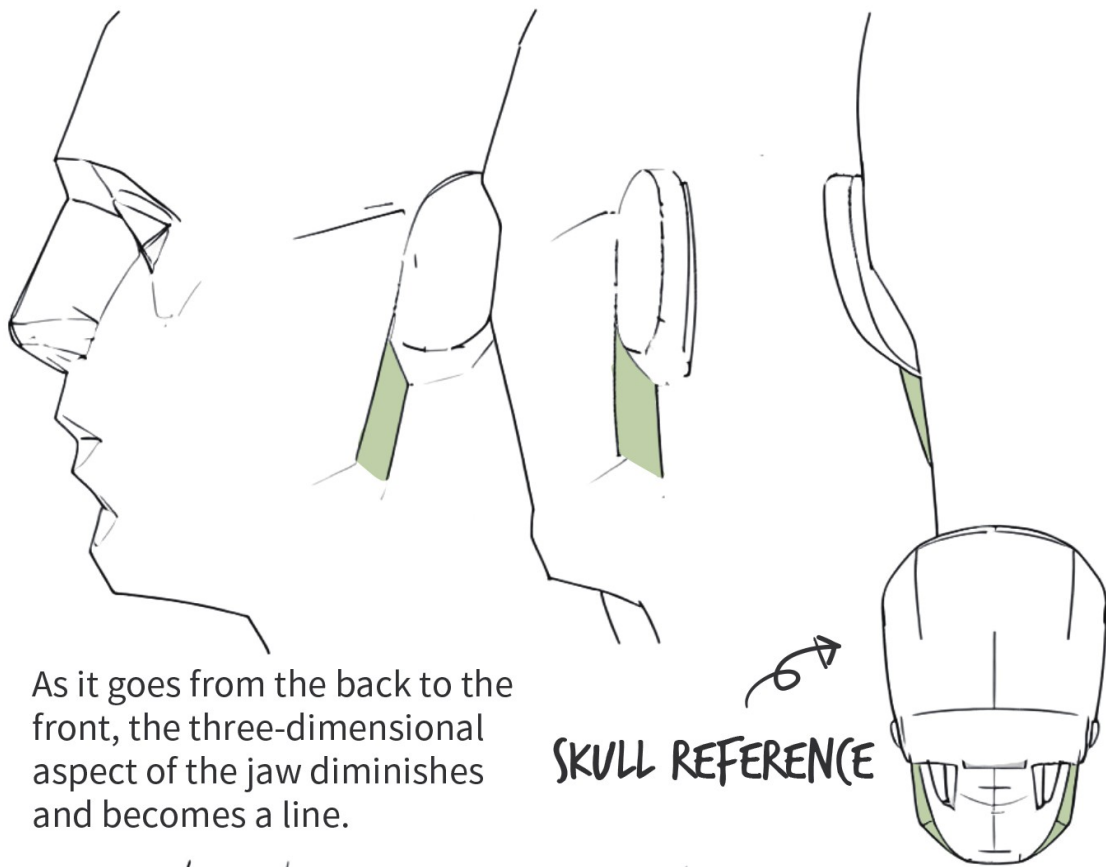
Pay attention to the angle of the side of the chin.

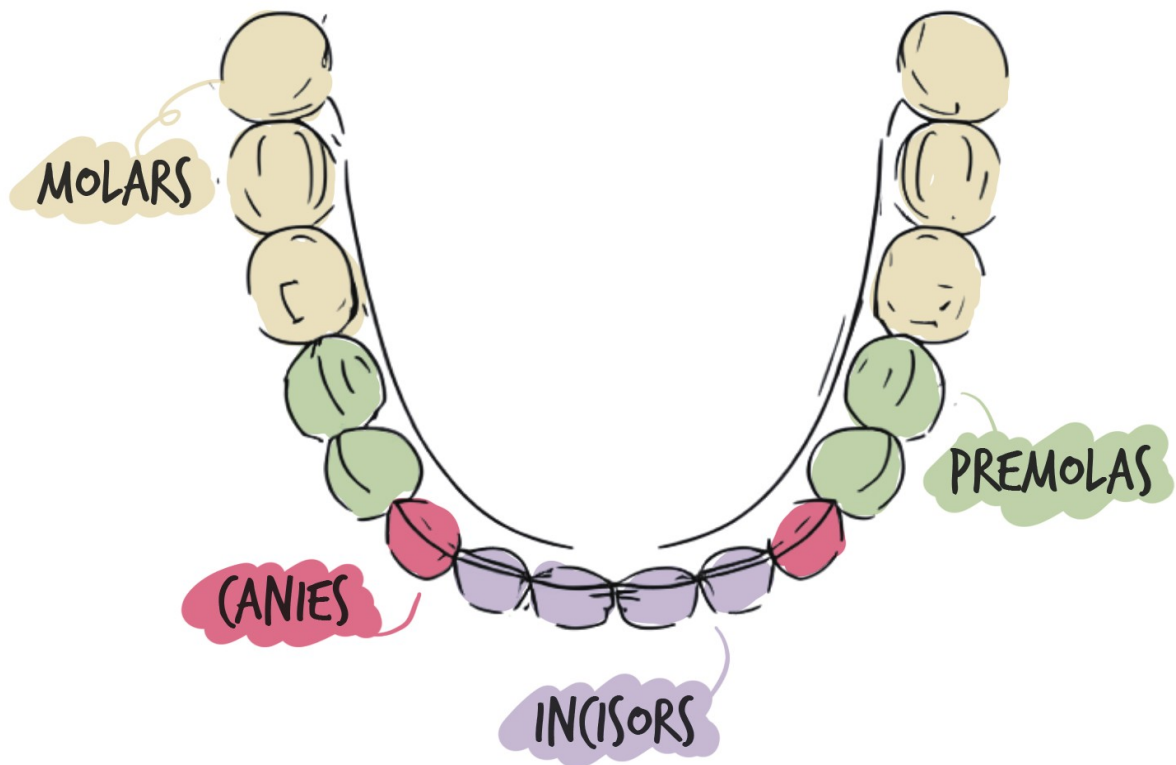
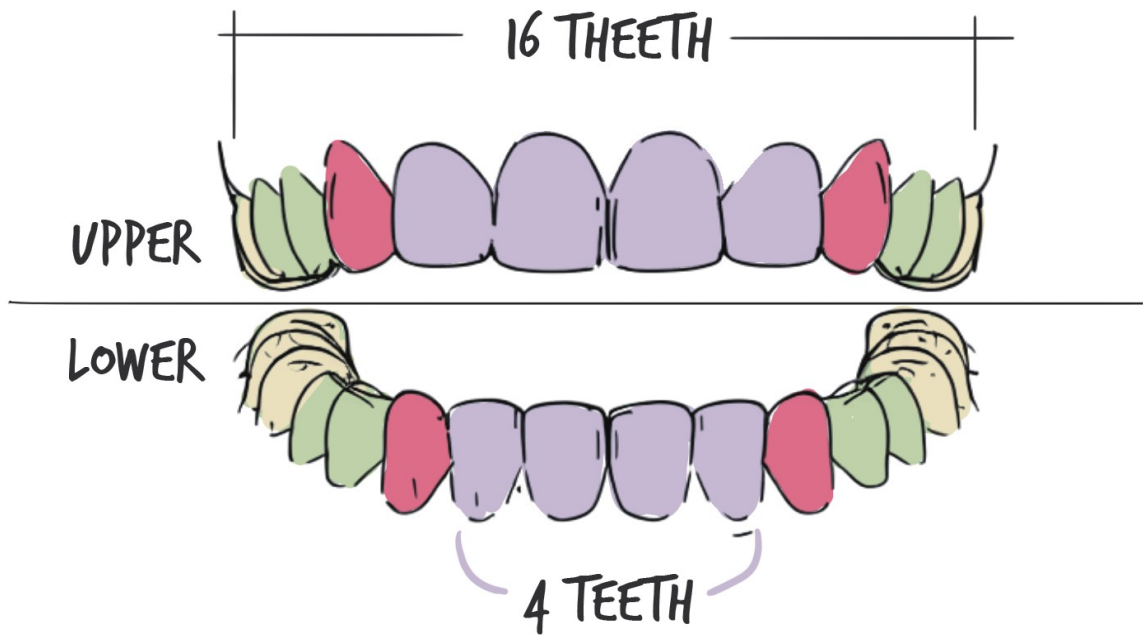


HEAD DRAWING

112

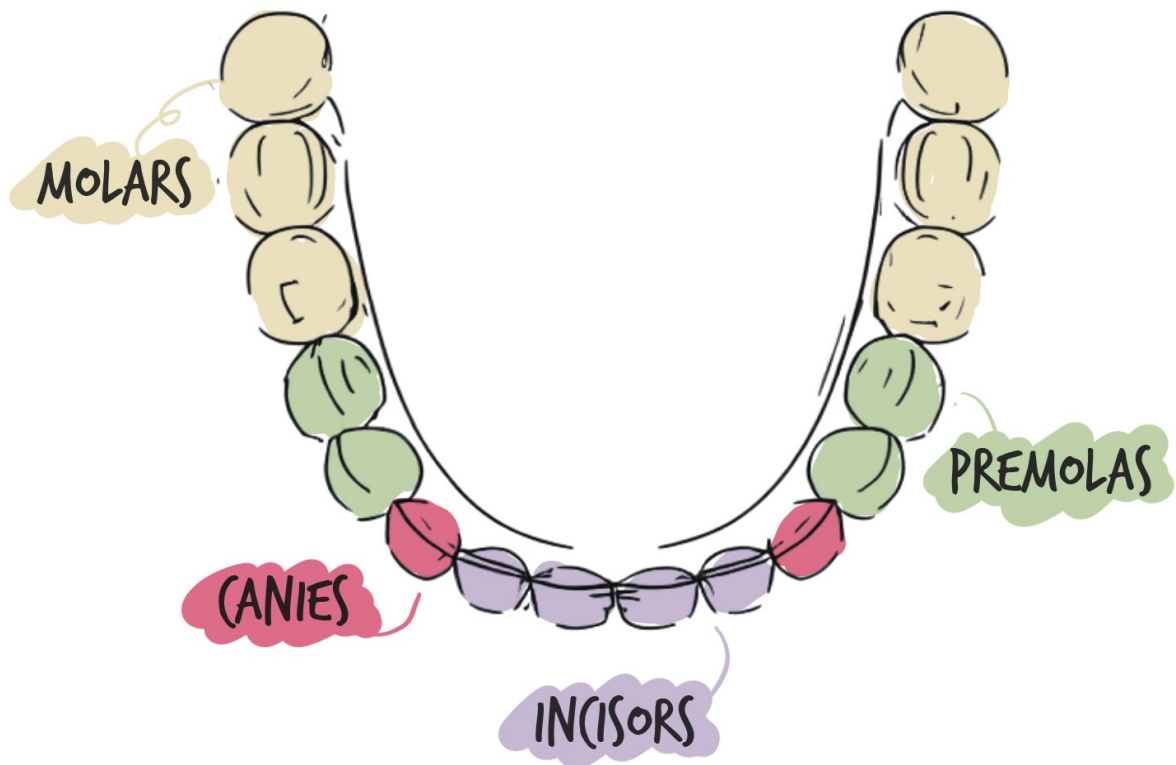
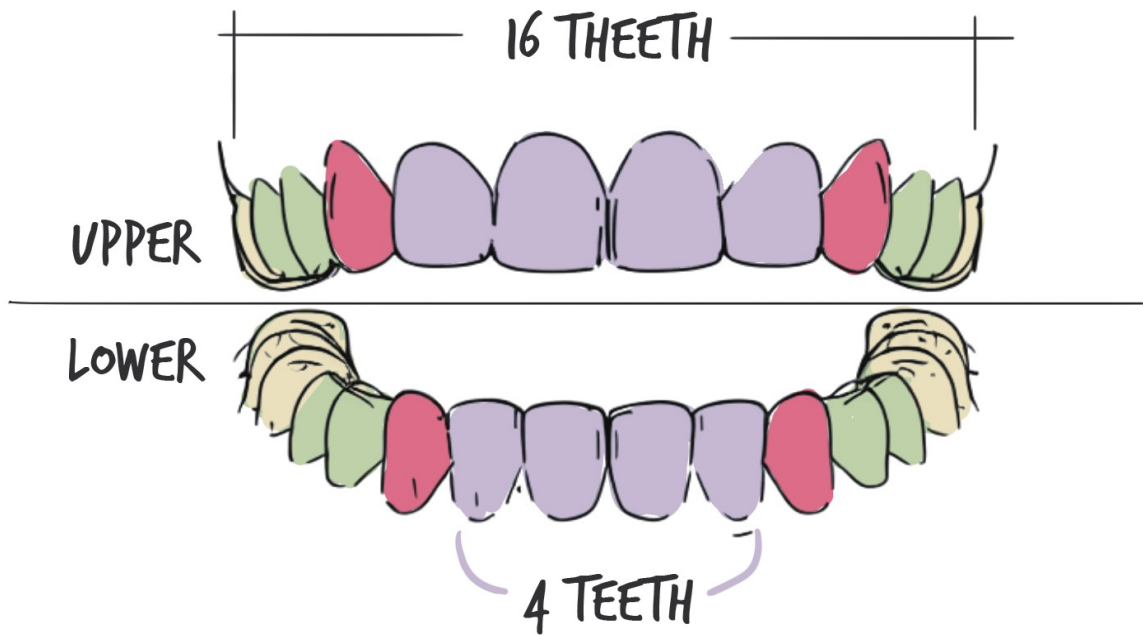
113





HEAD DRAWING

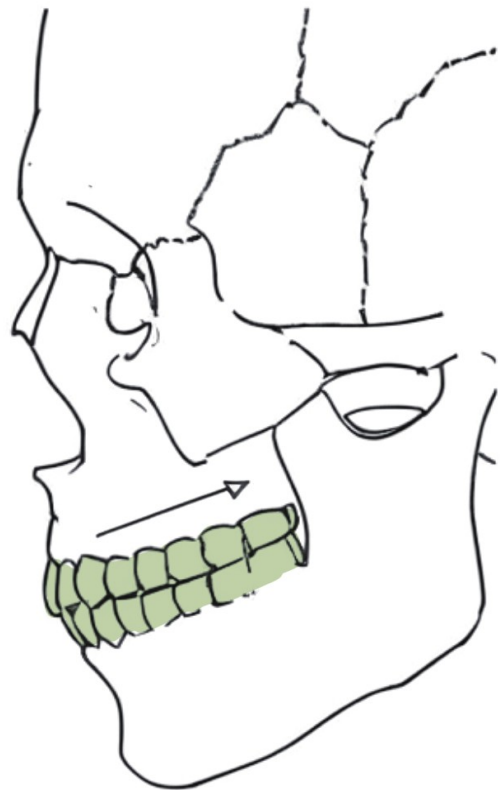
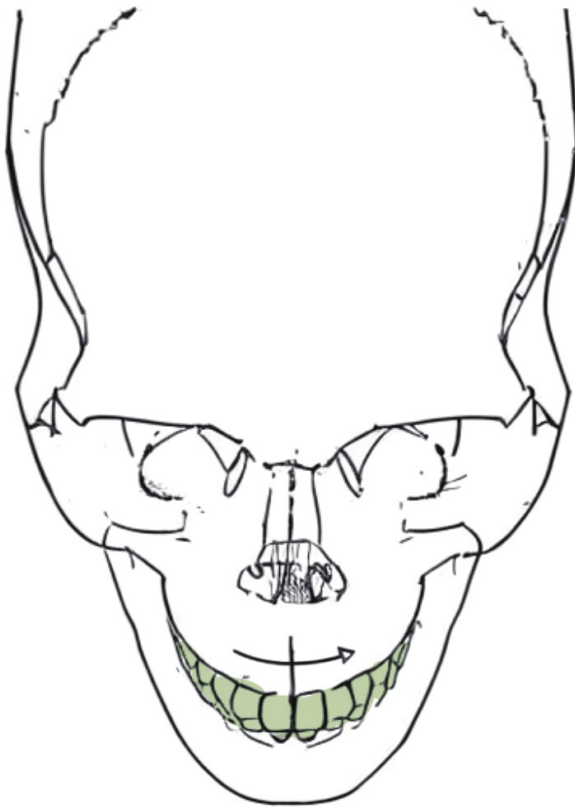
114



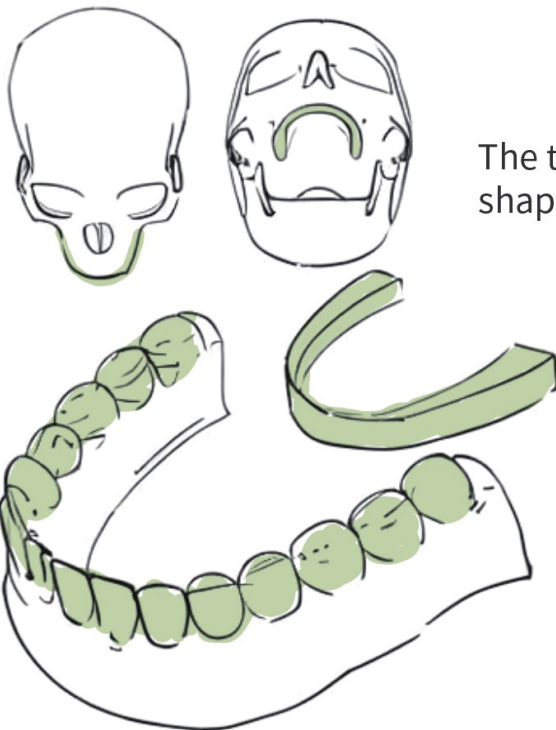
HEAD DRAWING

114

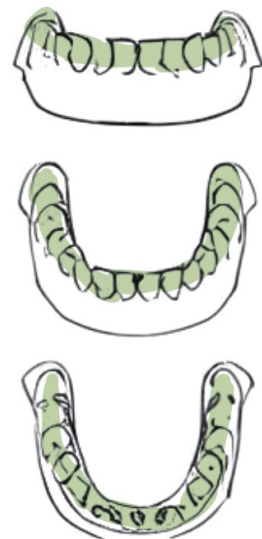
115

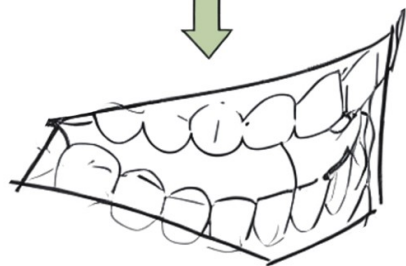
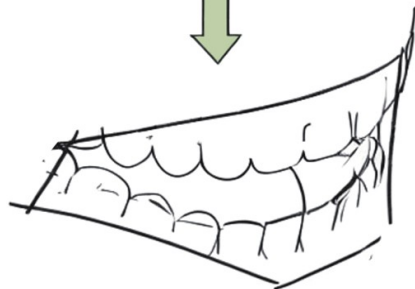
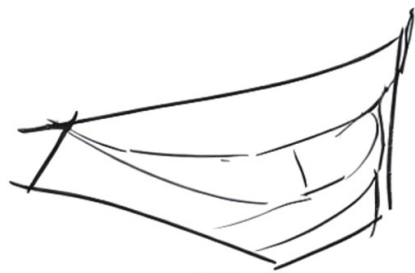


It is tilted when viewed from the side.



The teeth are semicircular in shape.





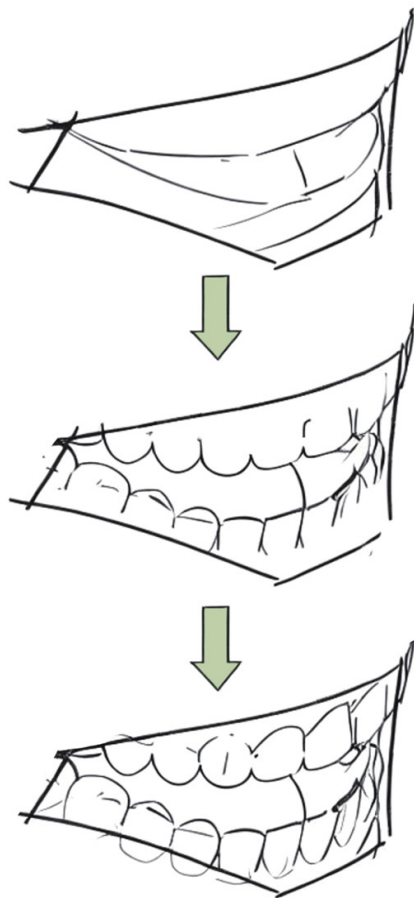
To achieve a cartoonish depiction of teeth, simplify the shapes.

It is natural to express the entire face realistically, not just the teeth.



HEAD DRAWING

116



To achieve a cartoonish depiction of teeth, simplify the shapes.

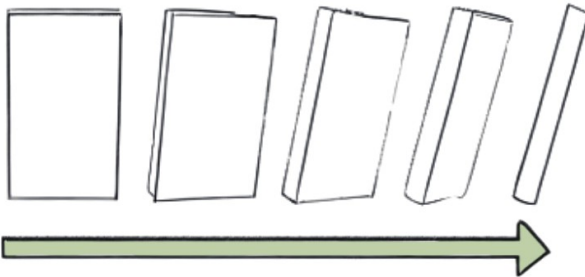
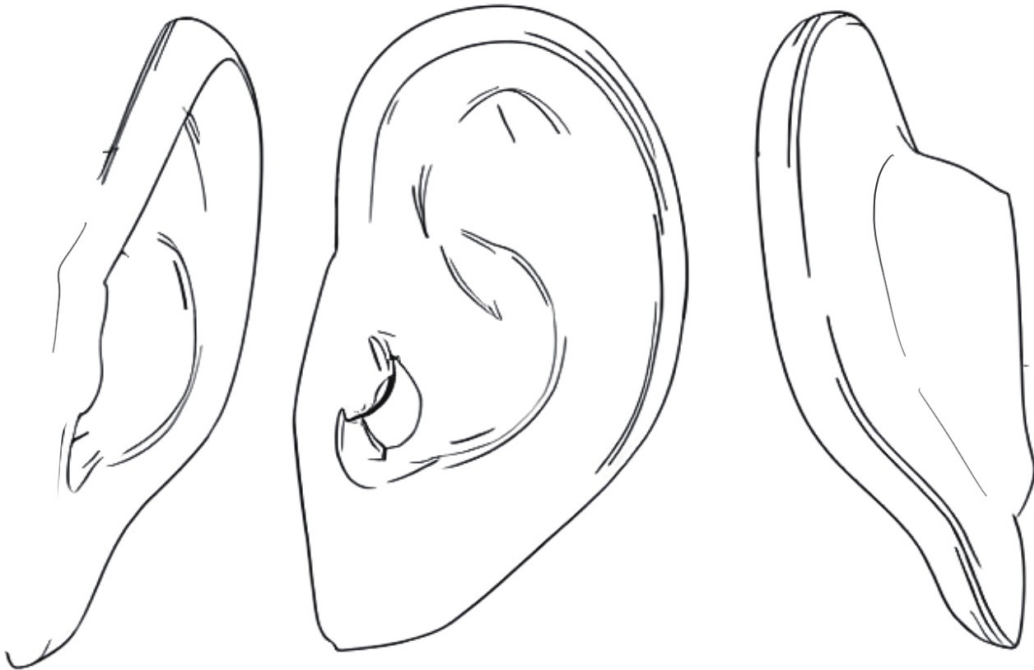
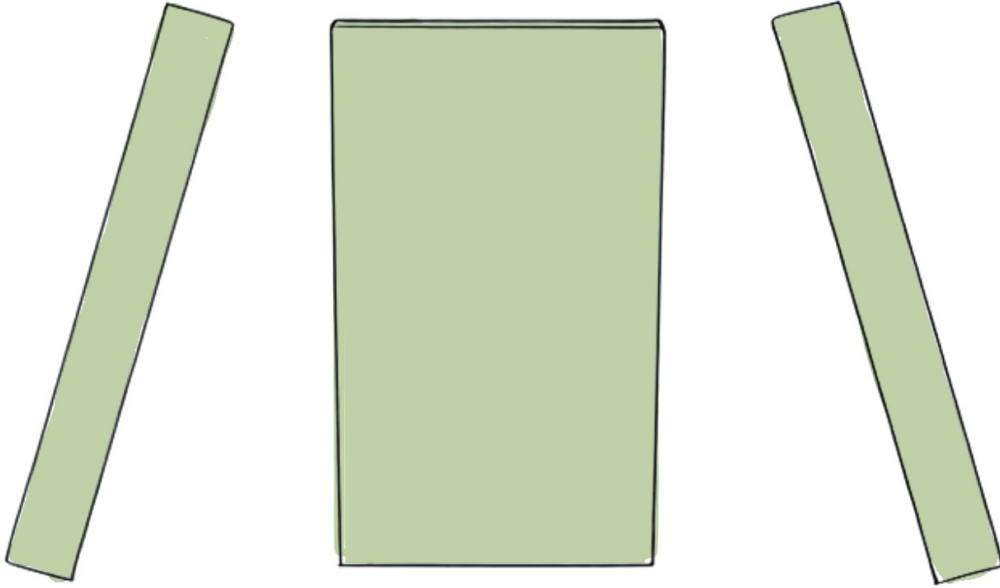
It is natural to express the entire face realistically, not just the teeth.



HEAD DRAWING

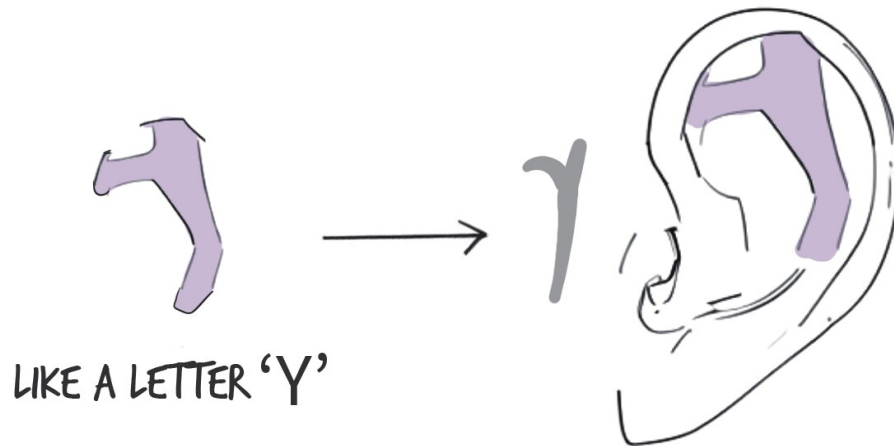
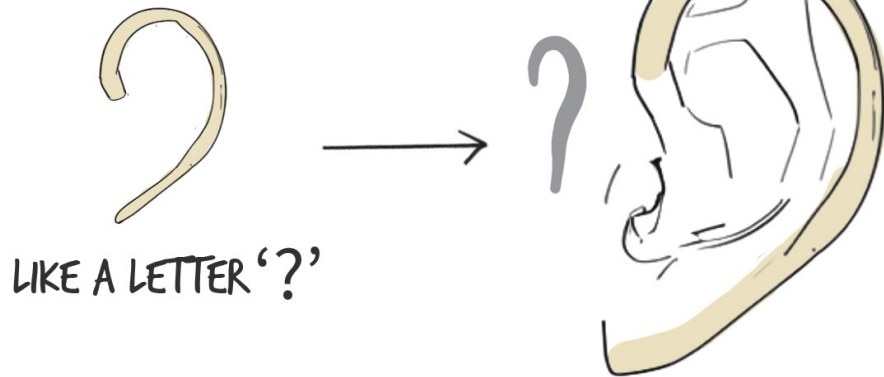
116

117



The ear has a tilted hexahedral shape.

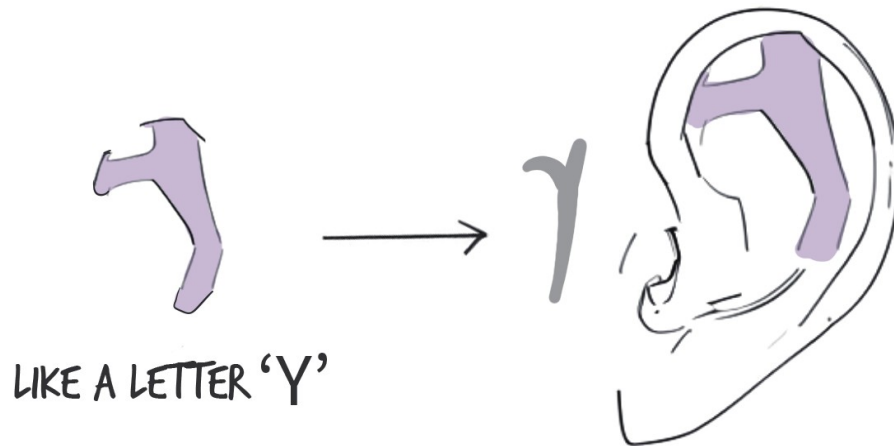
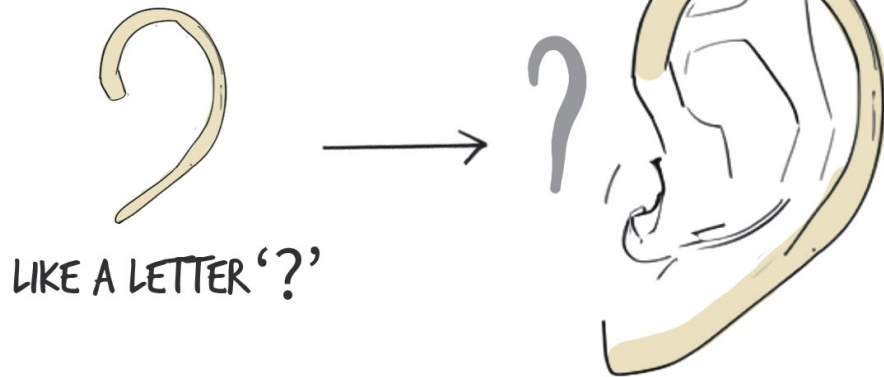
The ear resembles the shapes of ?, Y, and S. Think of shapes like ?, Y, and S when drawing ears to make it easier.



HEAD DRAWING

118

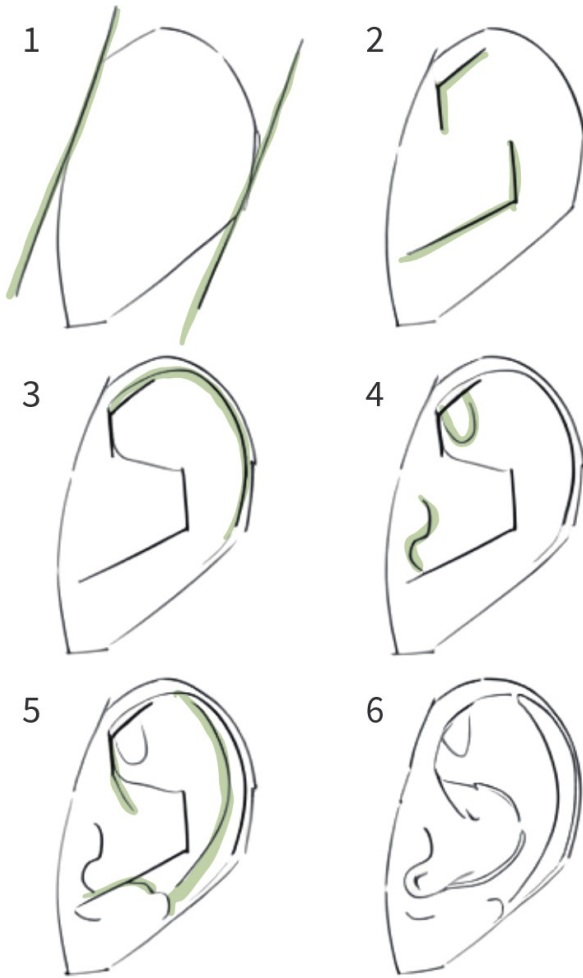
The ear resembles the shapes of ?, Y, and S. Think of shapes like ?, Y, and S when drawing ears to make it easier.



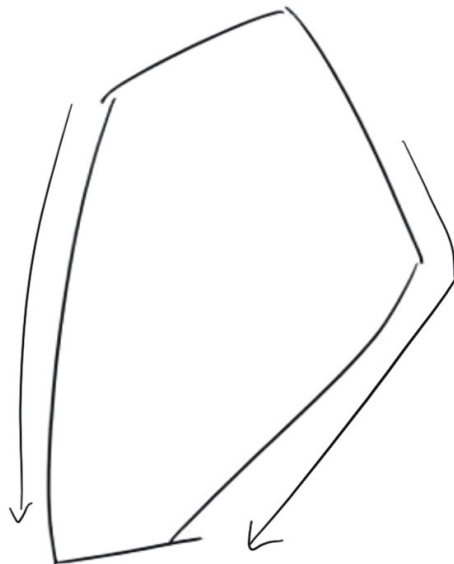
HEAD DRAWING

118

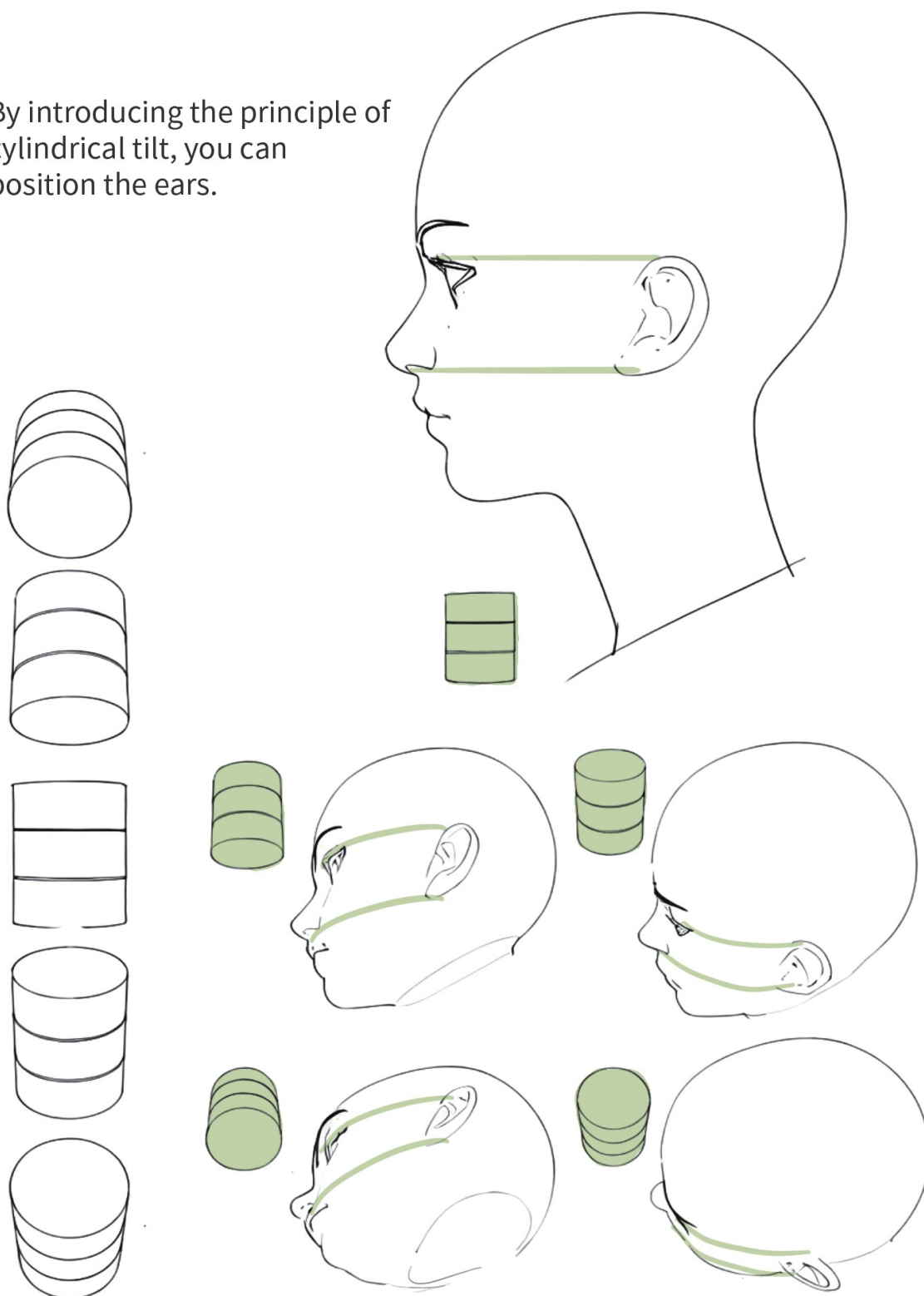
119



In cartoonish depictions, even with a basic understanding of the shape of the ears, it's easy to depict as long as you know the general order.



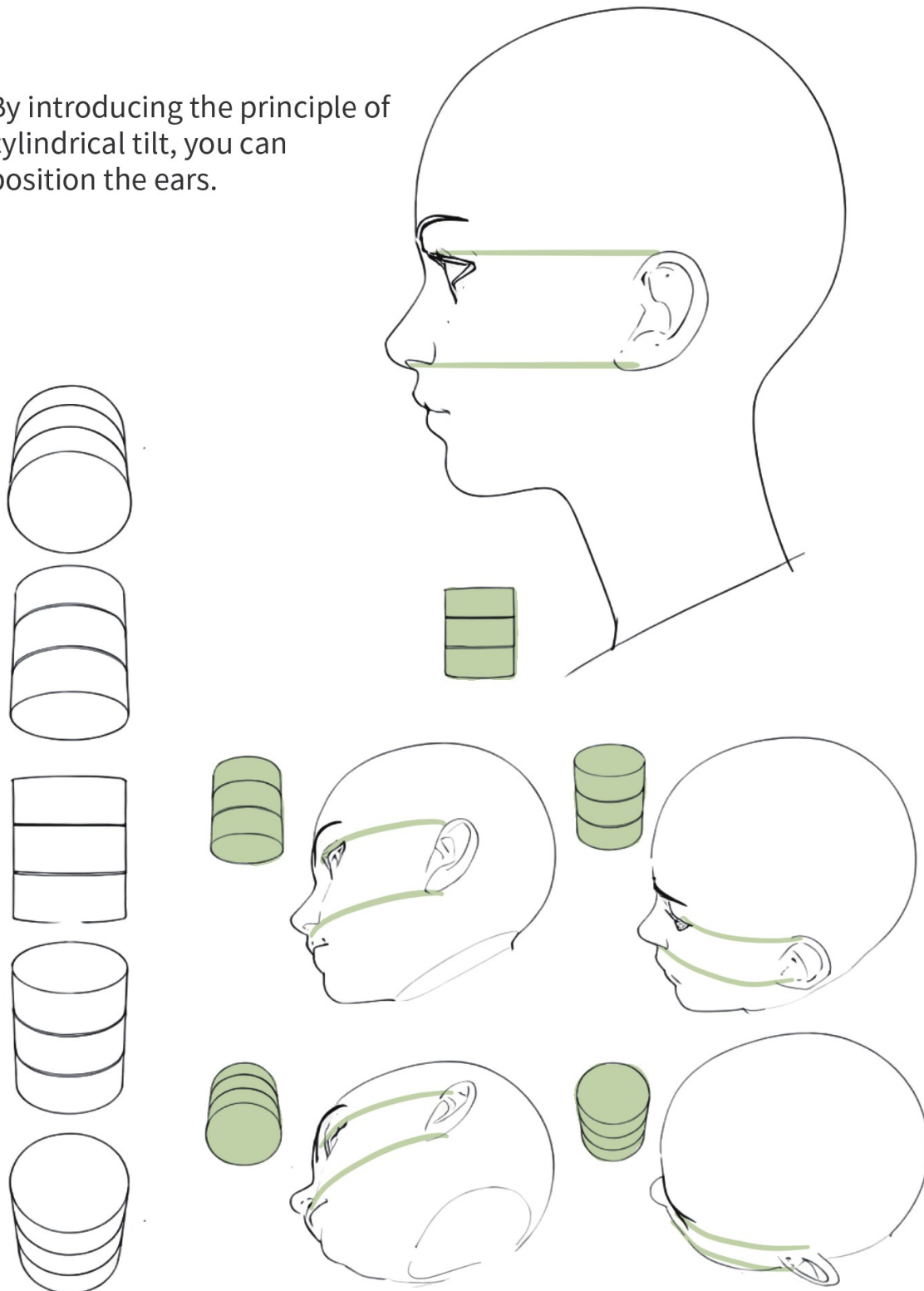
By introducing the principle of cylindrical tilt, you can position the ears.



HEAD DRAWING

120

By introducing the principle of cylindrical tilt, you can position the ears.

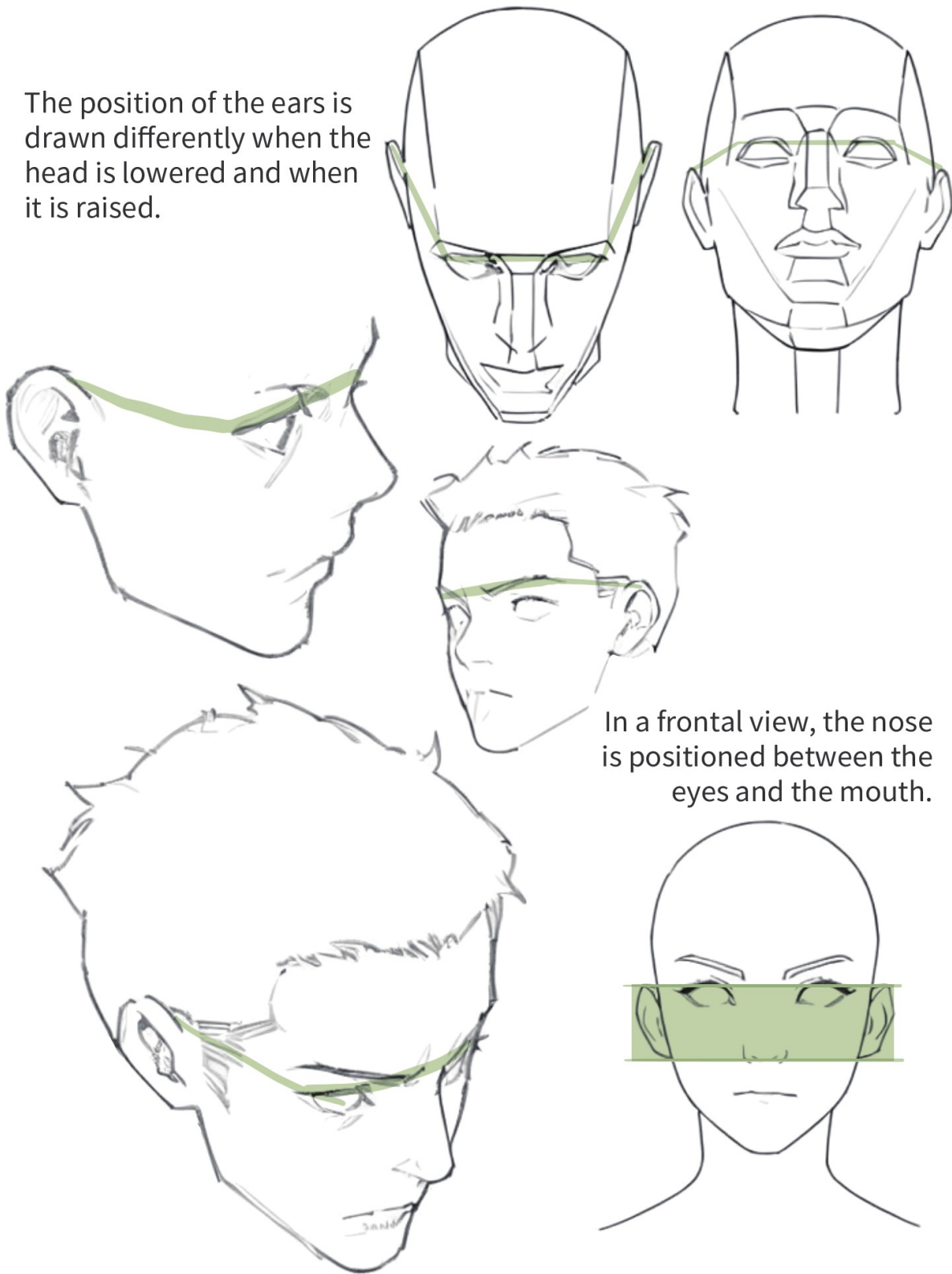


HEAD DRAWING

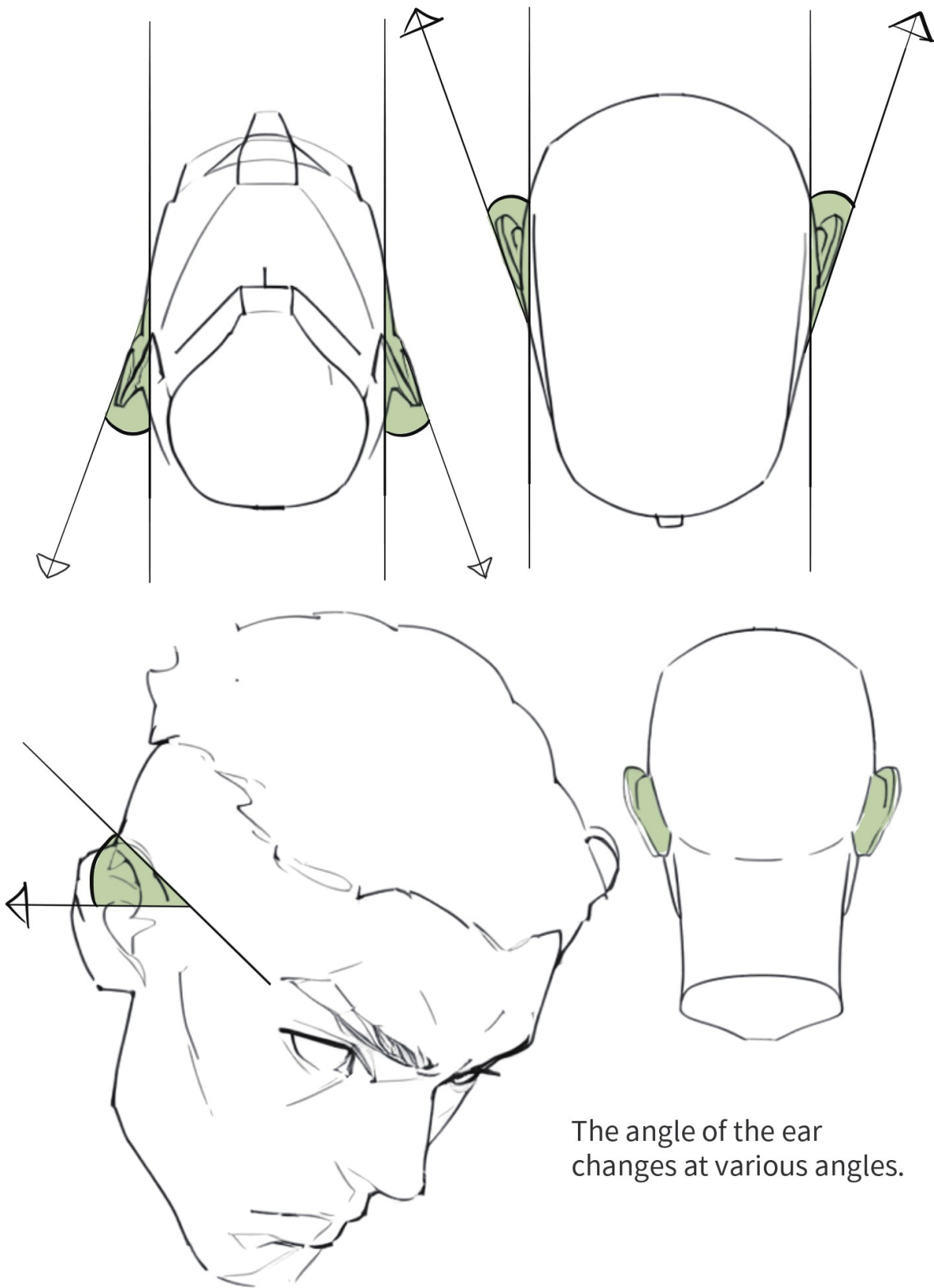
120

121

The position of the ears is drawn differently when the head is lowered and when it is raised.

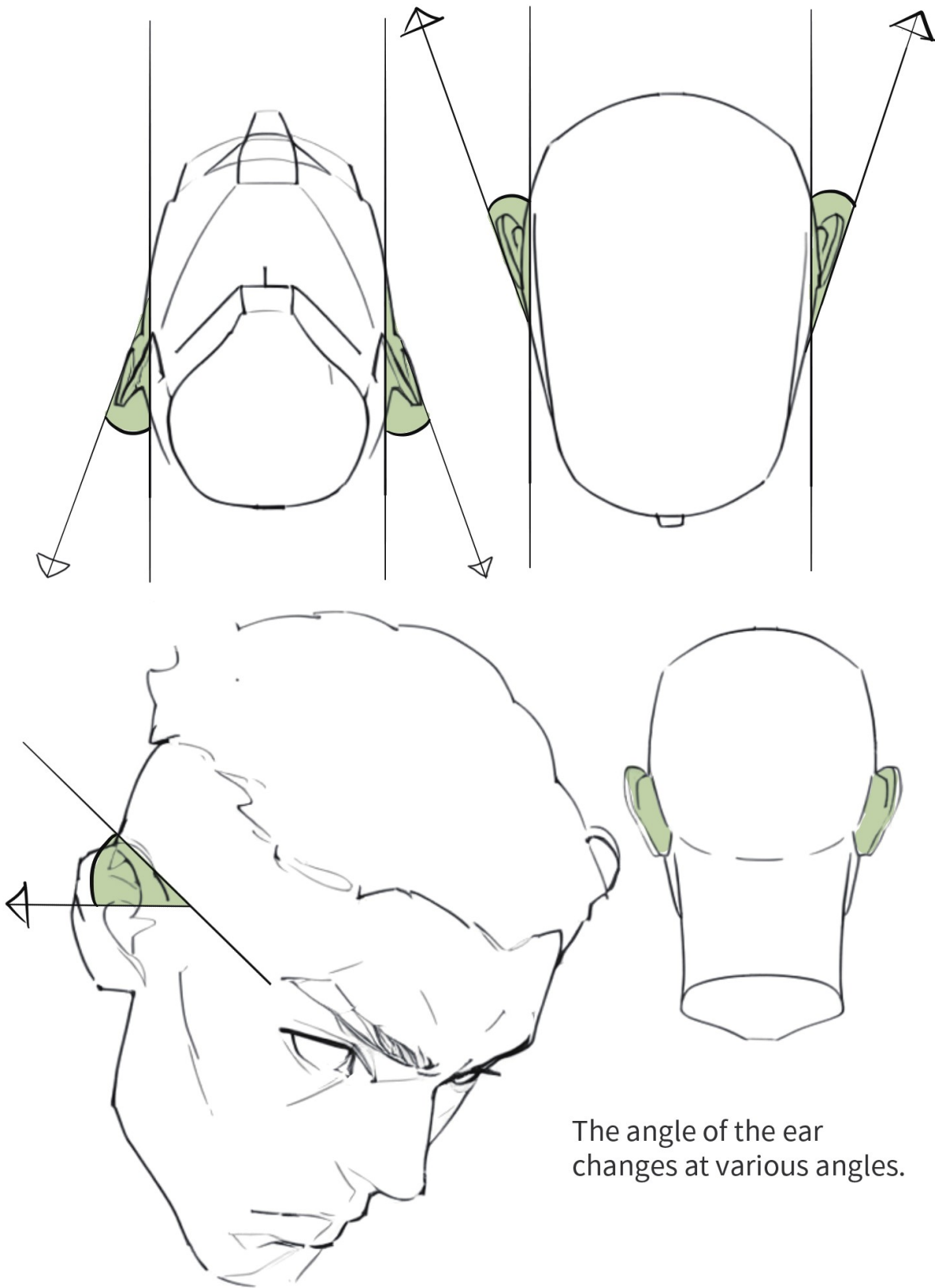


In a frontal view, the nose is positioned between the eyes and the mouth.



The angle of the ear changes at various angles.

HEAD DRAWING



The angle of the ear changes at various angles.

HEAD DRAWING

122

123



05.

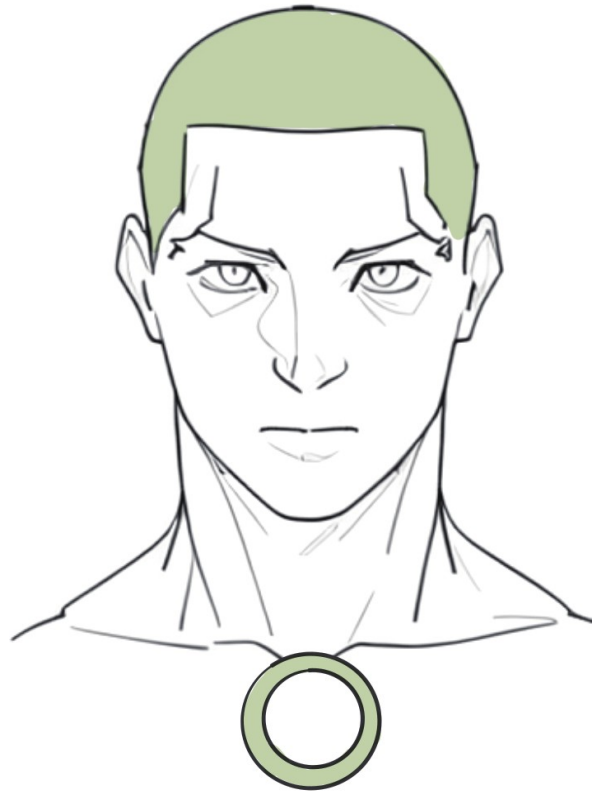
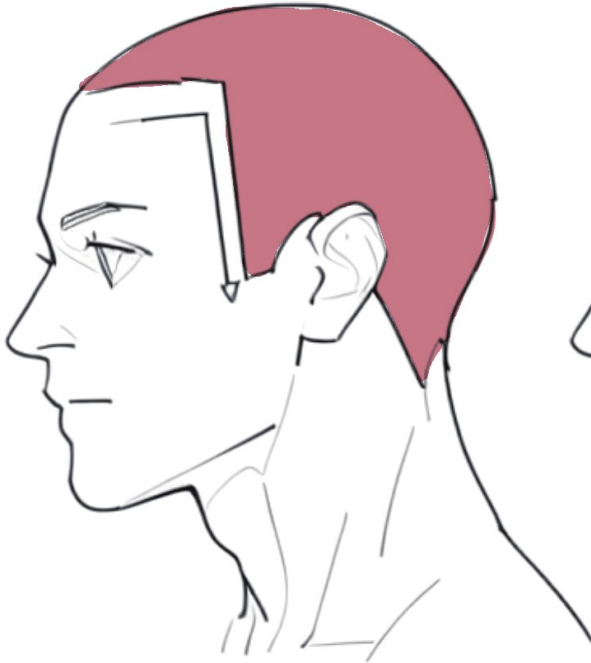
HAIR & ACCESSORIES

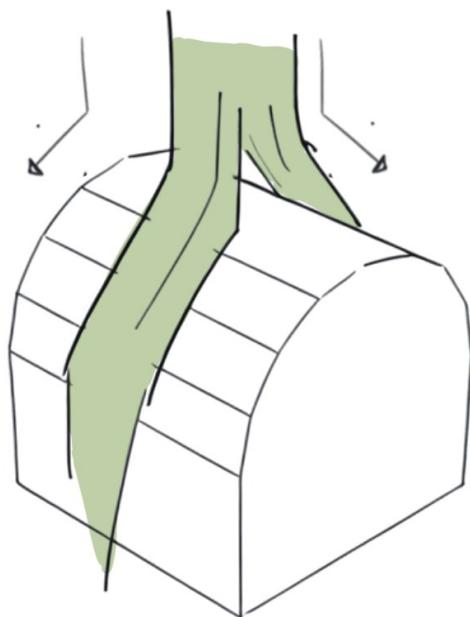
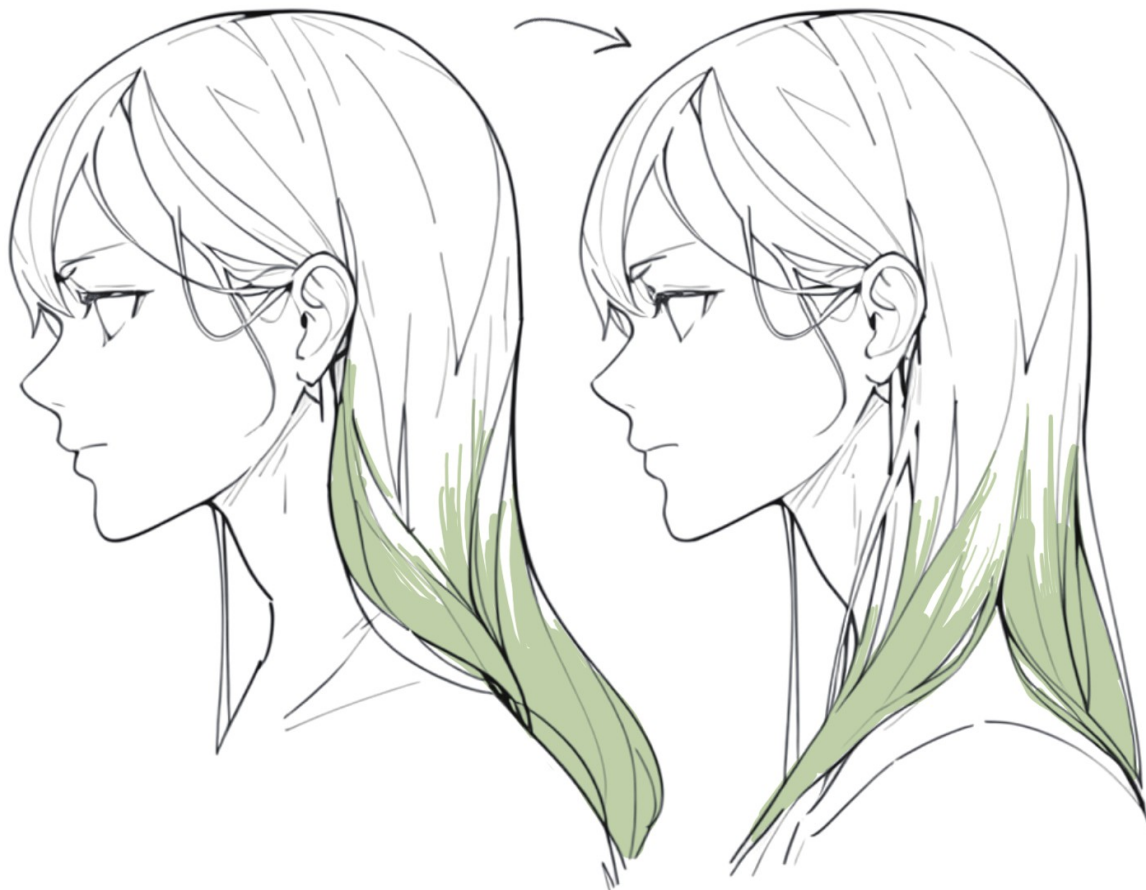


05.

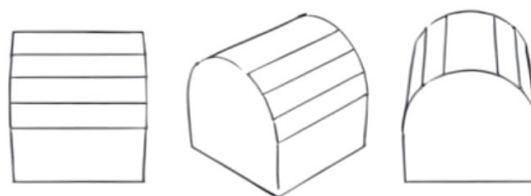
HAIR & ACCESSORIES

When drawing a man's hairline,
It is natural to draw in the
shape of 'm'.



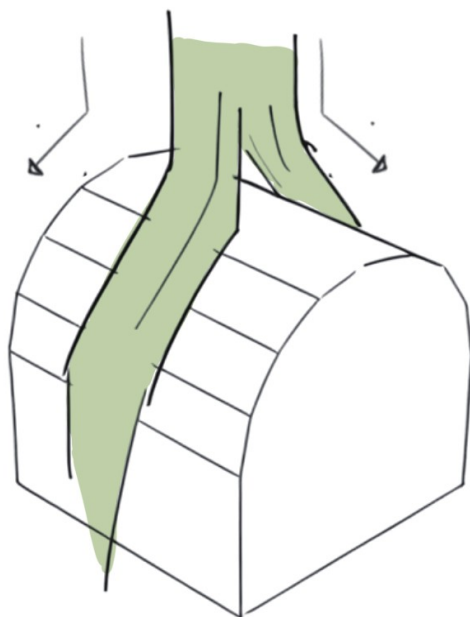
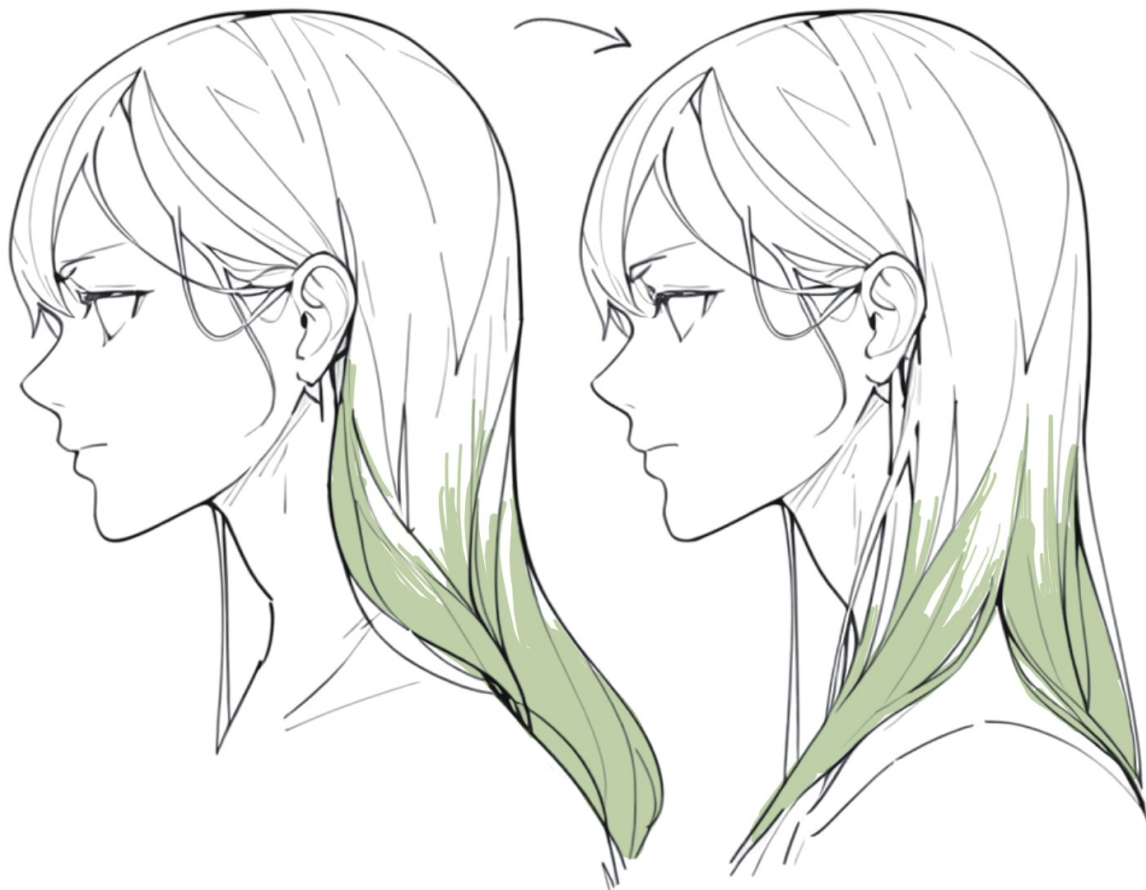


When the hair is long, it splits
due to the shoulders.

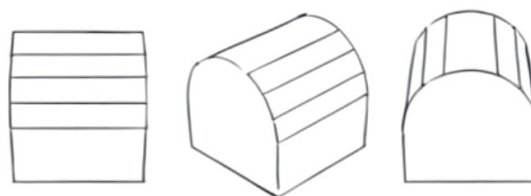


HEAD DRAWING

126



When the hair is long, it splits
due to the shoulders.



HEAD DRAWING

126

127

1.



2.



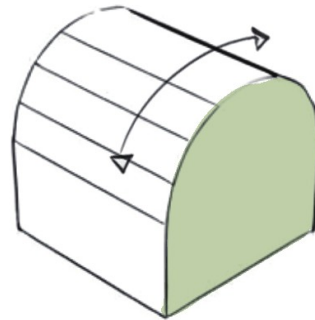
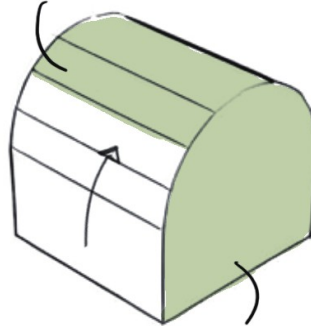
3.



Set the parting and create a flow of hair from the parting line.

The hair on the sides rarely falls out, but the hair near the frontal line falls out.

FOREHEAD



SIDE HAIR

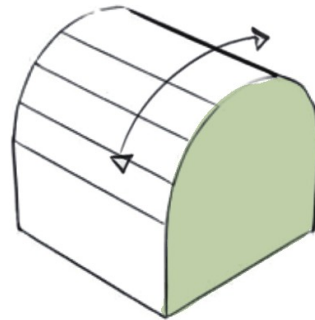
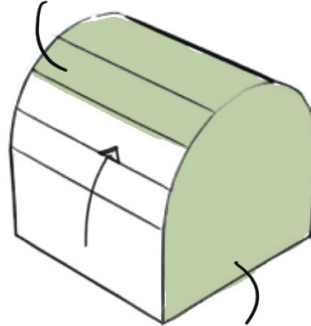


HEAD DRAWING

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The hair on the sides rarely falls out, but the hair near the frontal line falls out.

FOREHEAD



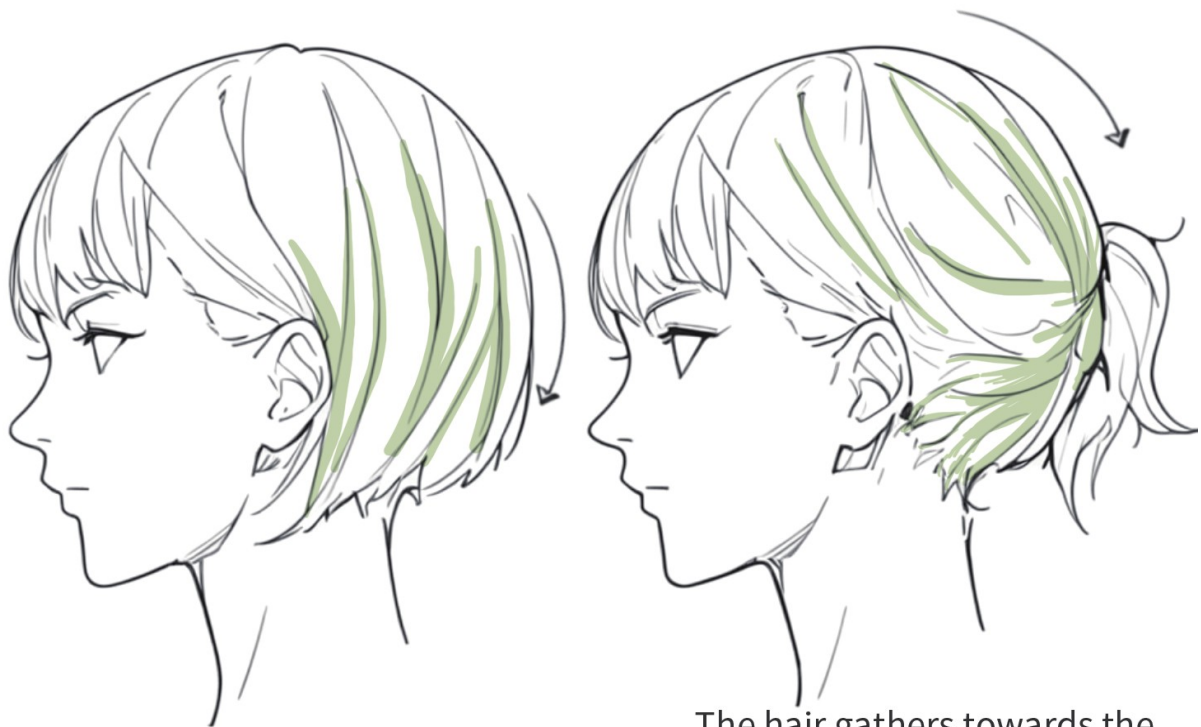
SIDE HAIR



HEAD DRAWING

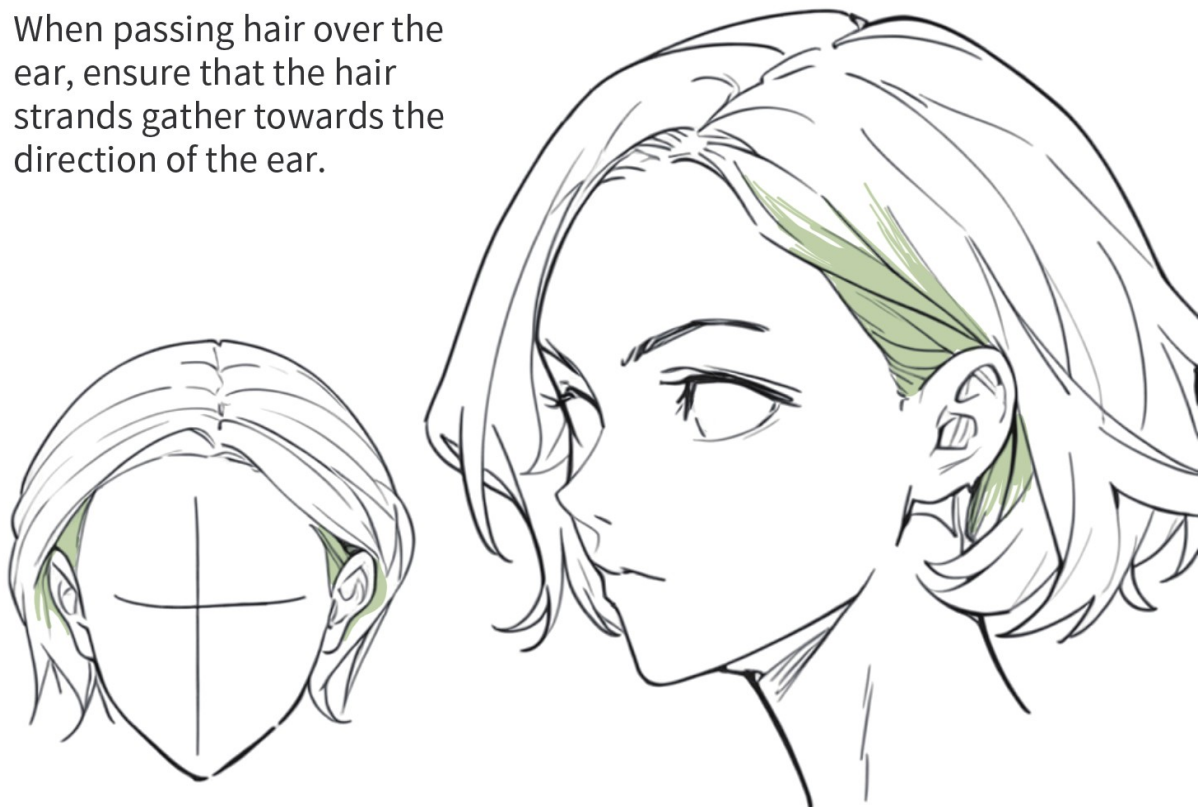
128

129



The hair gathers towards the side where it's tied.

When passing hair over the ear, ensure that the hair strands gather towards the direction of the ear.



THE PROCESS OF HAIR GROWTH

1. BALD HEAD



2. PIXIE CUT



3. SHORT HAIR



4. LONG HAIR



HEAD DRAWING

130

THE PROCESS OF HAIR GROWTH

1. BALD HEAD



2. PIXIE CUT



3. SHORT HAIR



4. LONG HAIR

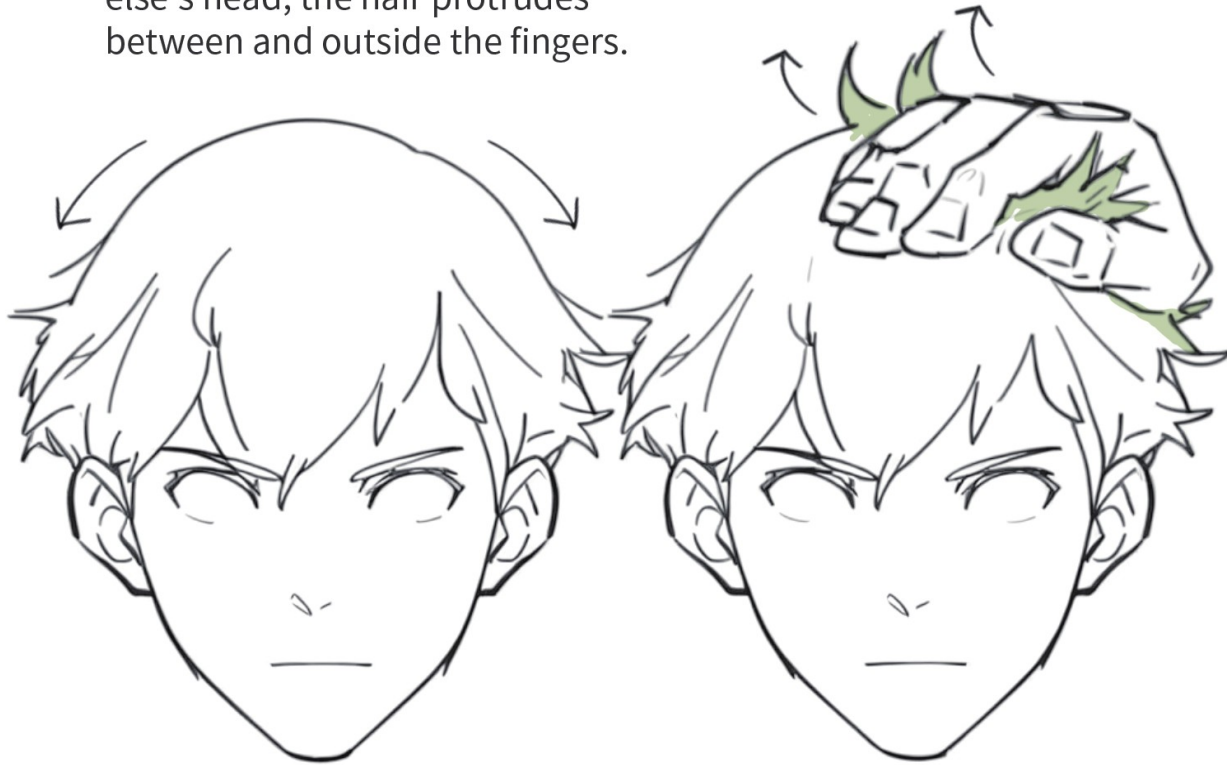


HEAD DRAWING

130

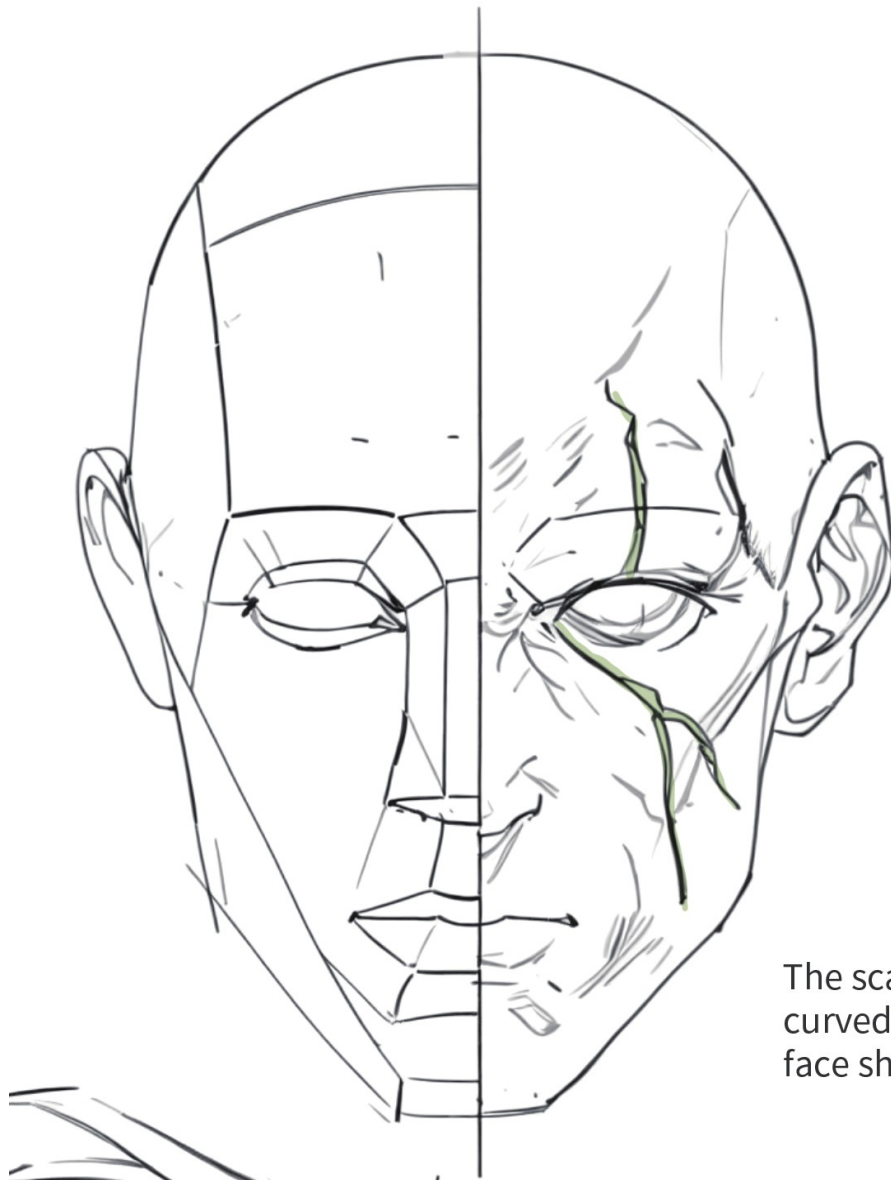
131

When drawing a situation where you raise hand above someone else's head, the hair protrudes between and outside the fingers.



Just by changing the expression, various performances are possible.



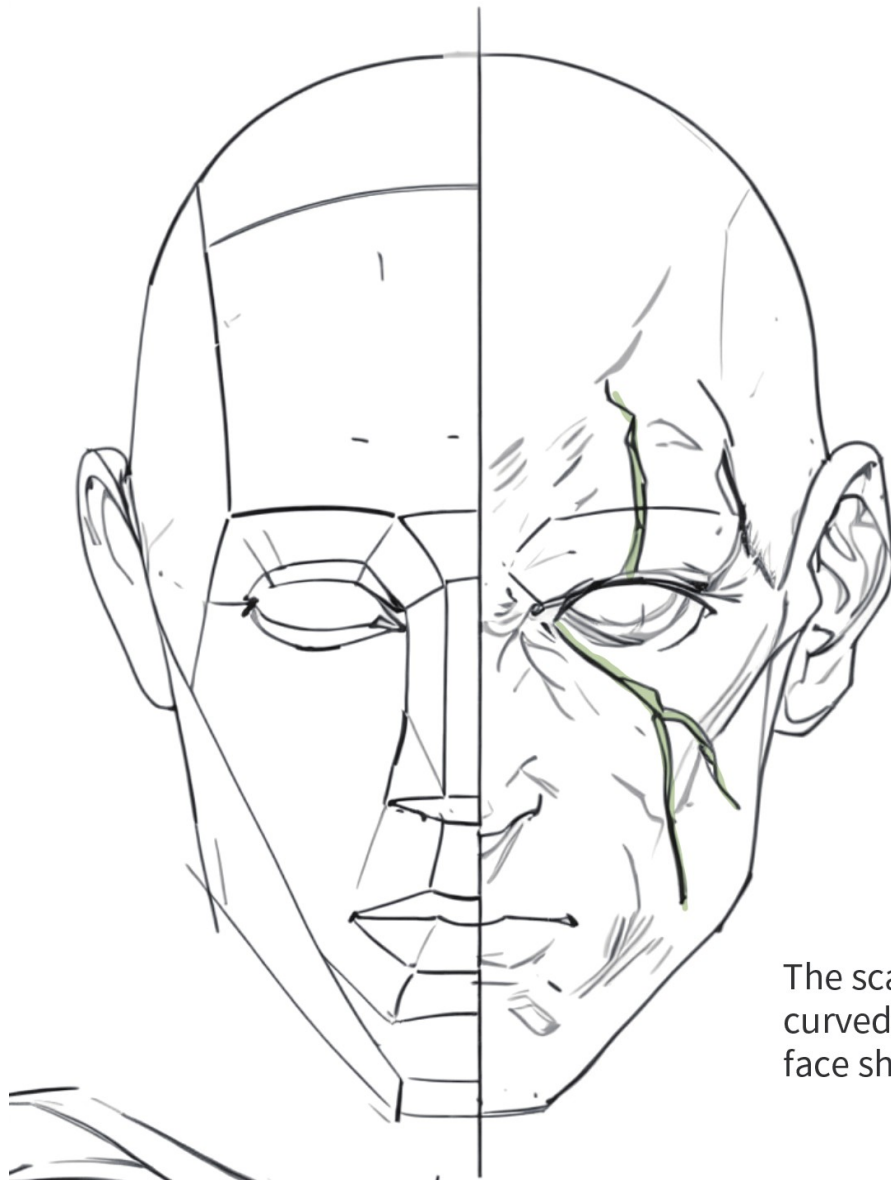


The scar should be curved to match the face shape.



HEAD DRAWING

132



The scar should be curved to match the face shape.



HEAD DRAWING

132

133

1.



2.



3.



4.



THE PROCESS OF BEARD GROWTH

Beards grow in a way that
gradually covers the face.



Think of it as putting a mask on a cylinder and express a round three-dimensional effect.



HEAD DRAWING



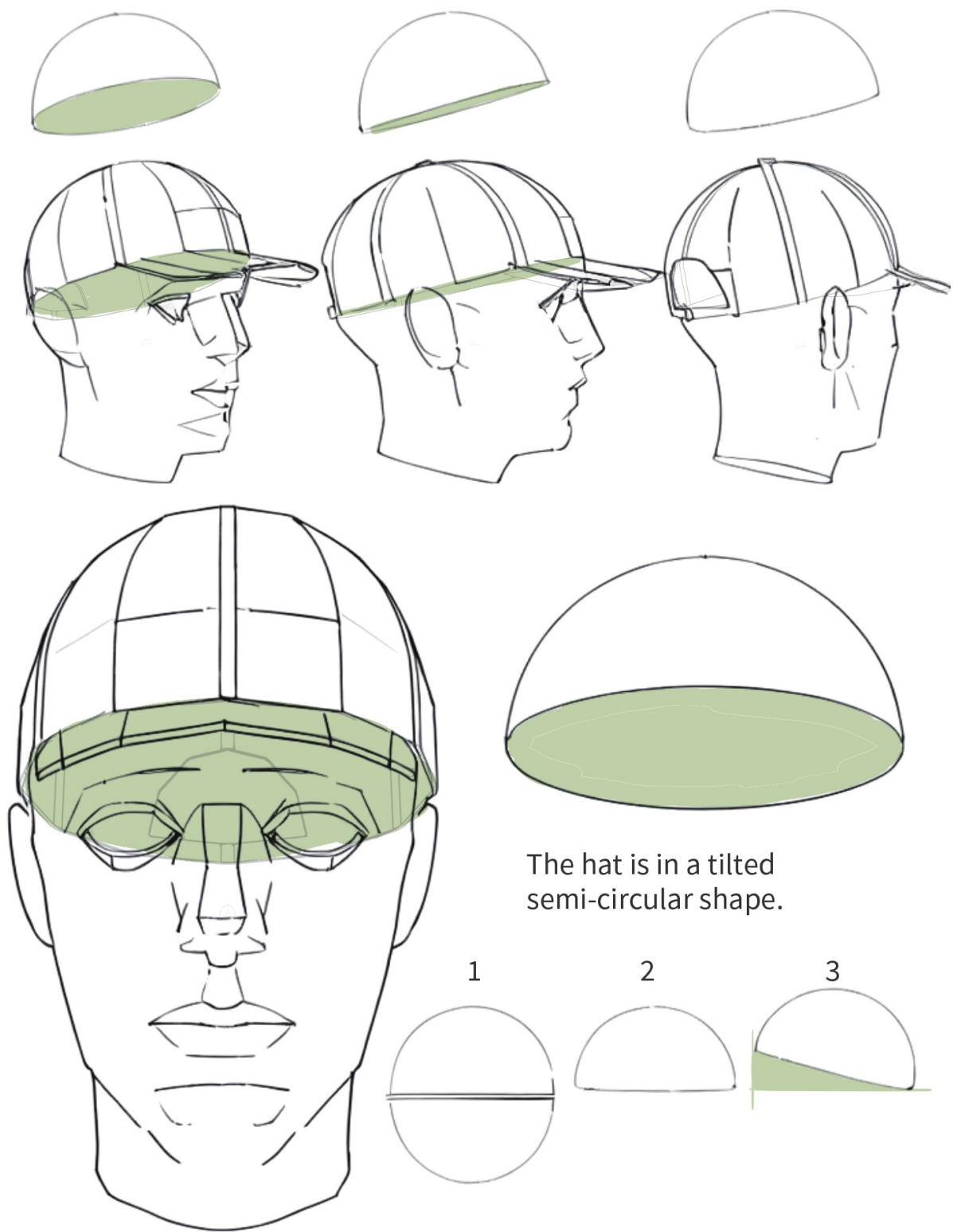
Think of it as putting a mask on a cylinder and express a round three-dimensional effect.

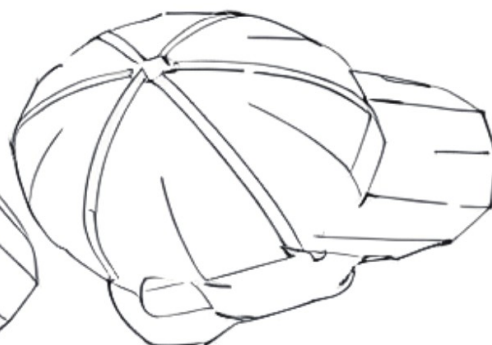
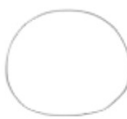
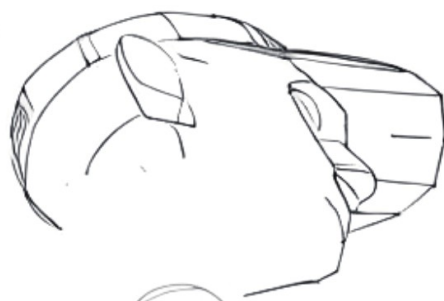


HEAD DRAWING

134

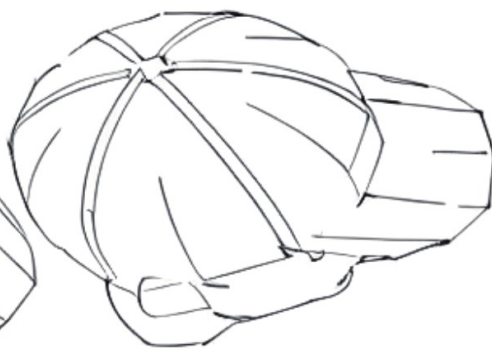
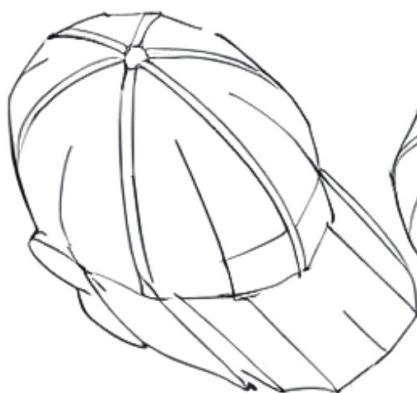
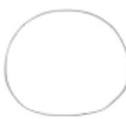
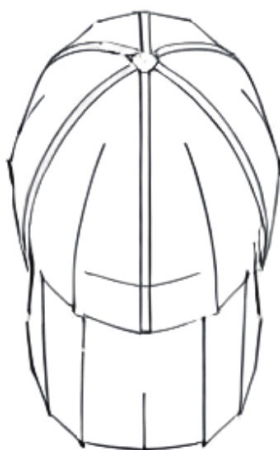
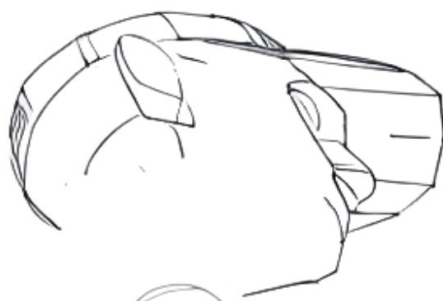
135





HEAD DRAWING

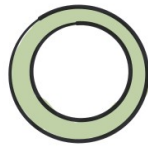
136



HEAD DRAWING

136

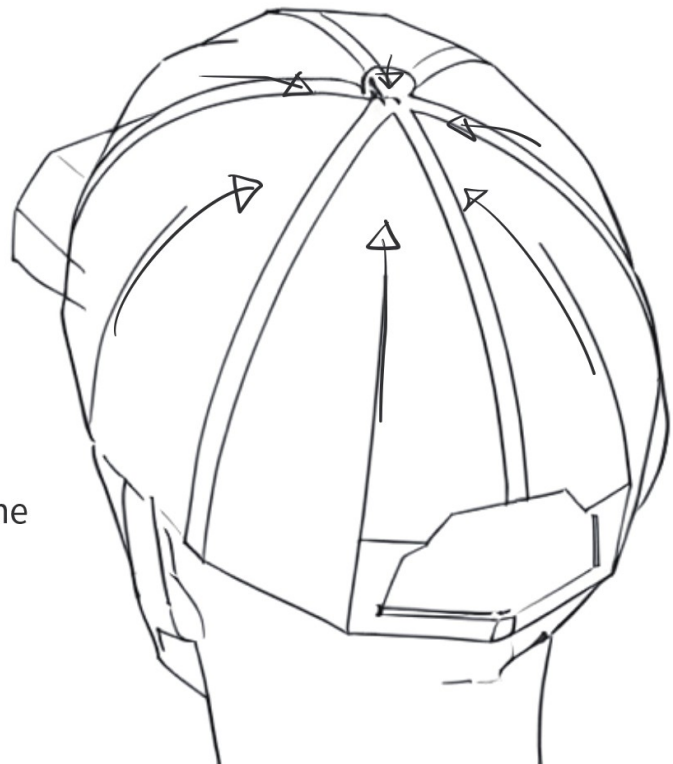
137



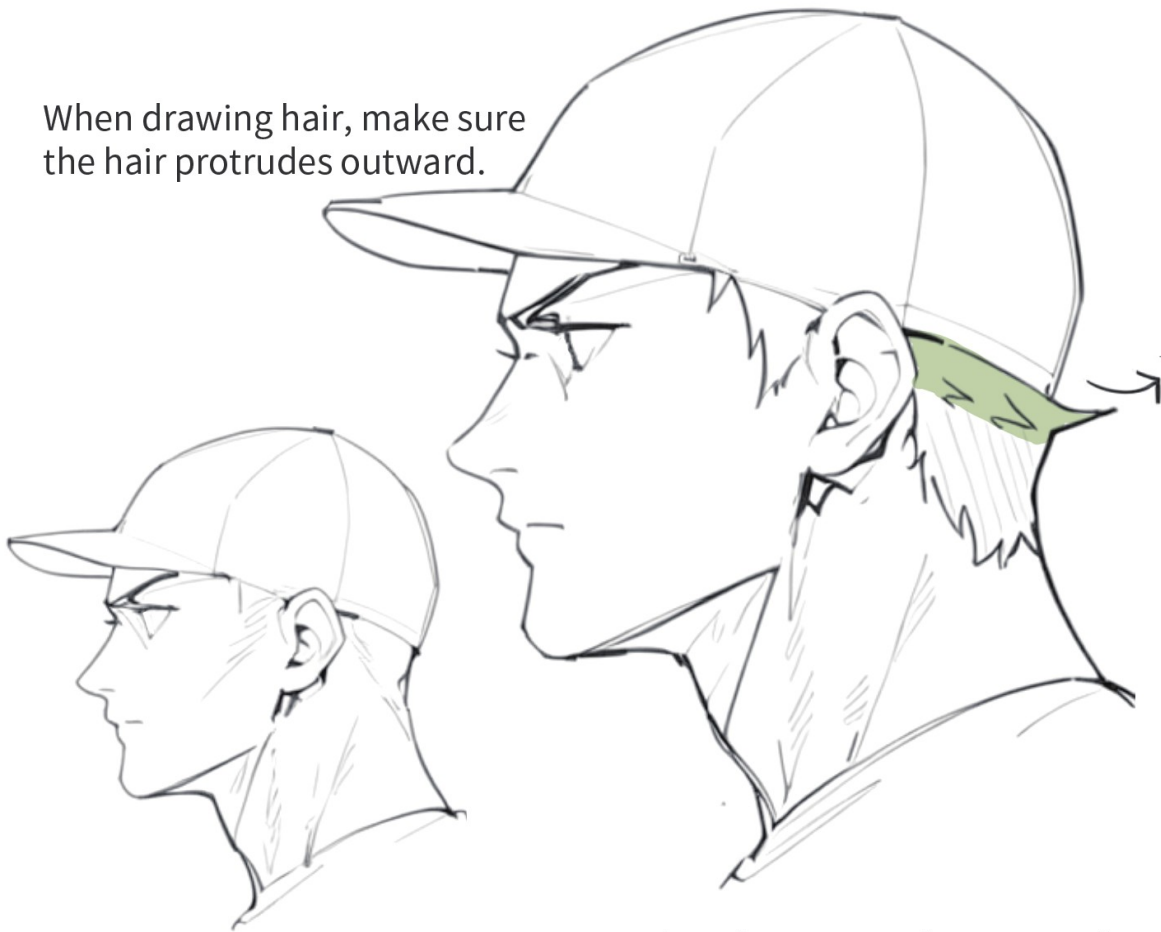
Draw the hat
with a feeling of wrapping
around the head.



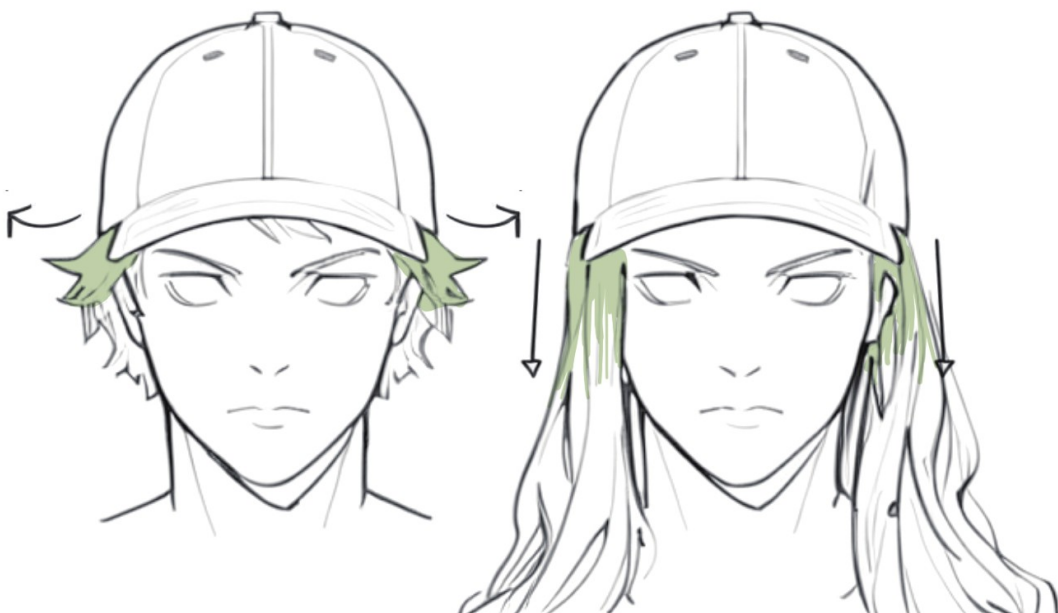
Bringing the lines together
toward the highest part of the
hat brings out the details.



When drawing hair, make sure
the hair protrudes outward.



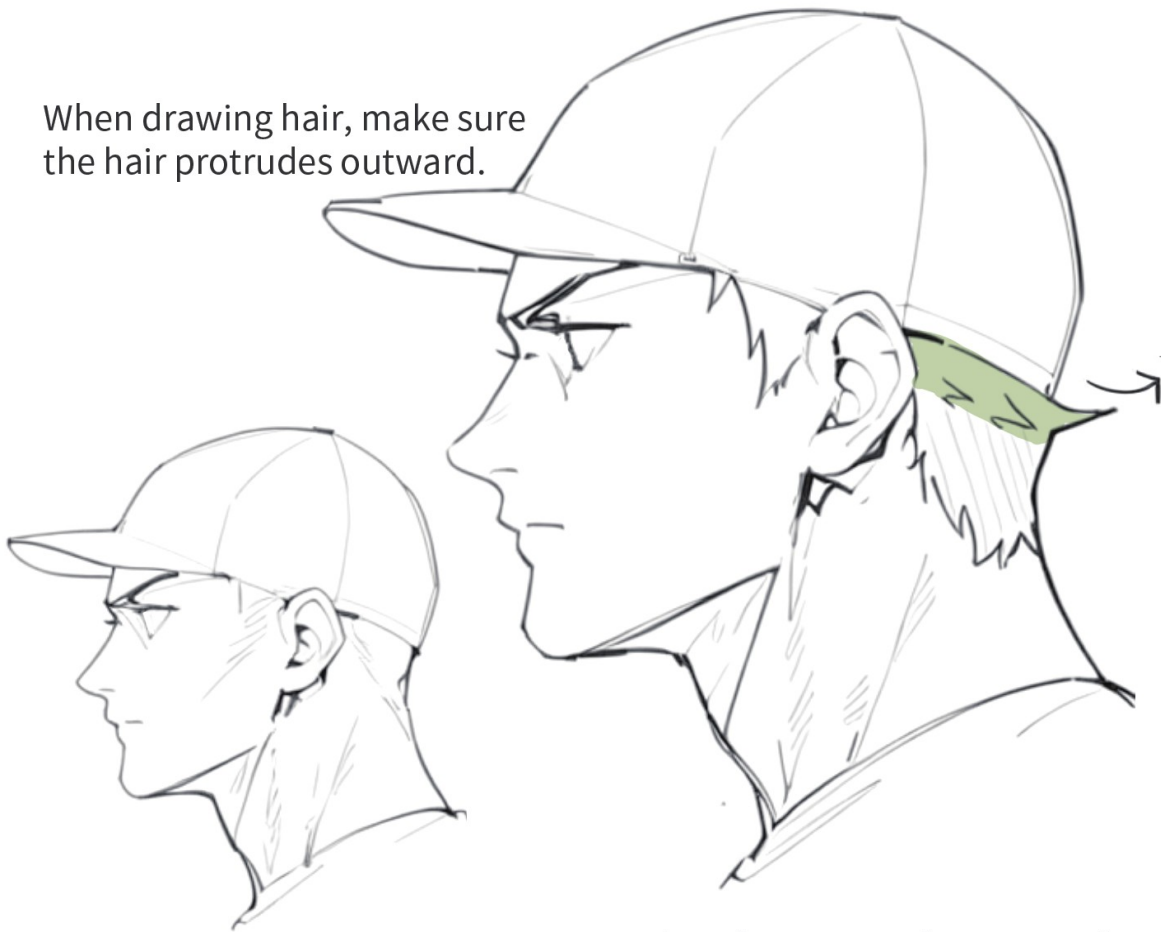
Short hair protrudes outward,
but long hair does not.



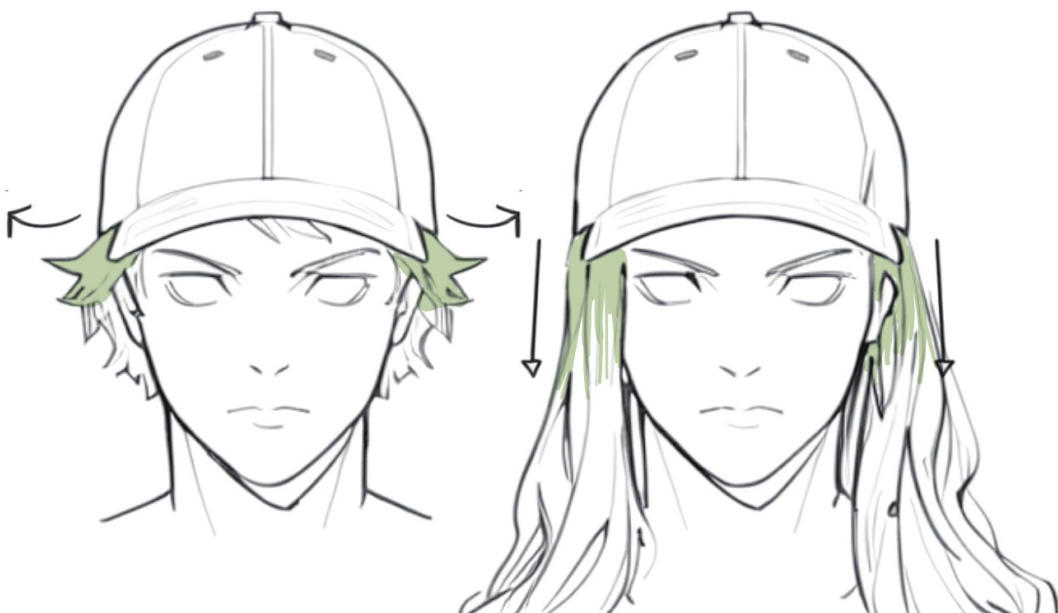
HEAD DRAWING

138

When drawing hair, make sure
the hair protrudes outward.



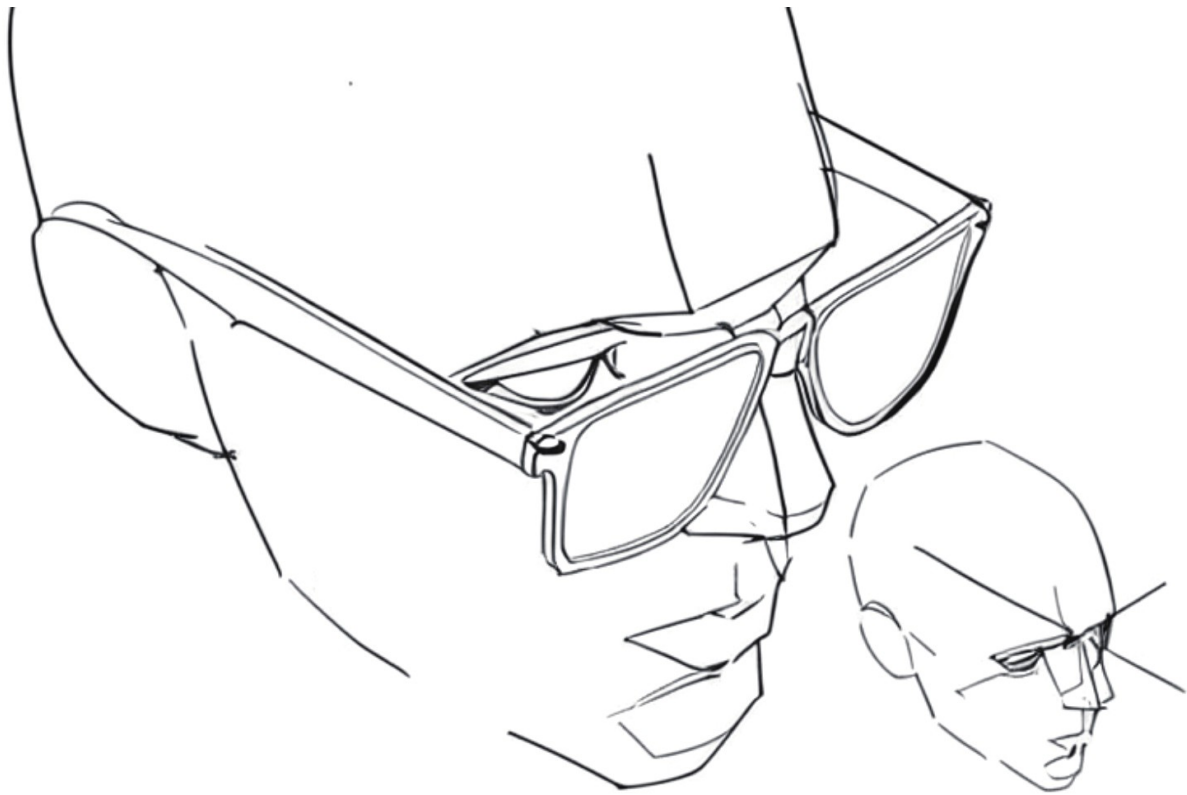
Short hair protrudes outward,
but long hair does not.



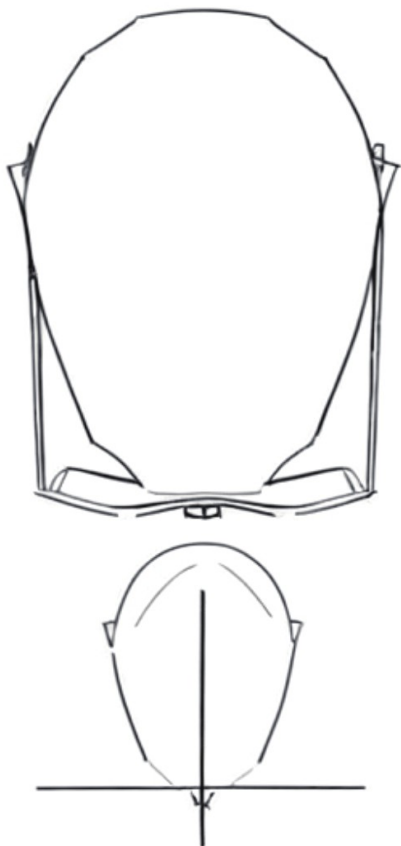
HEAD DRAWING

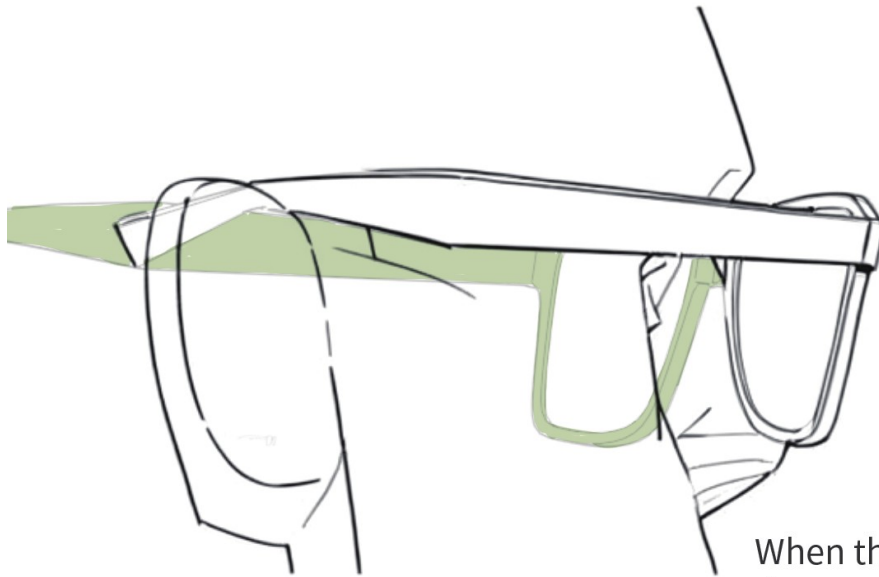
138

139

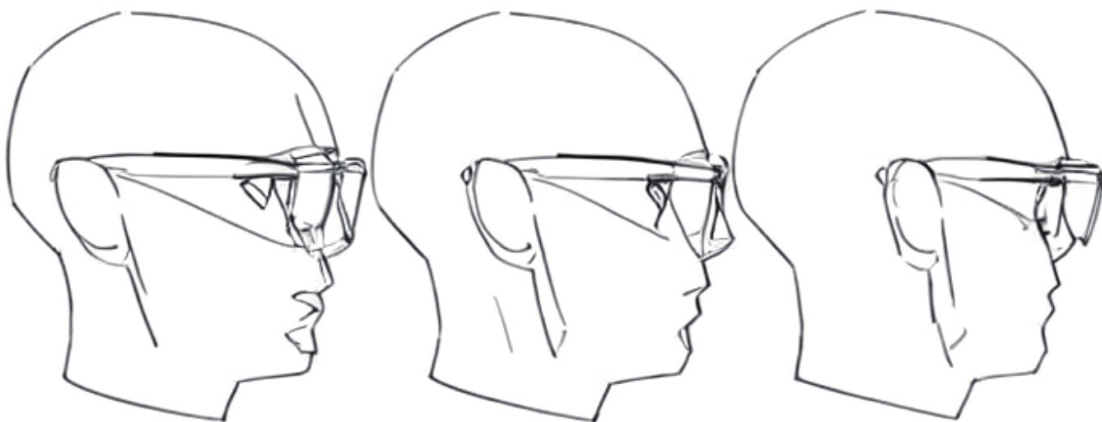
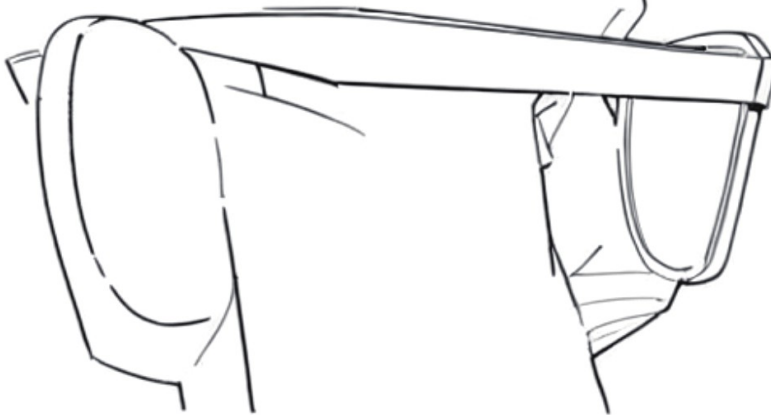


Ensure that the flow of glasses matches the contours of the face.



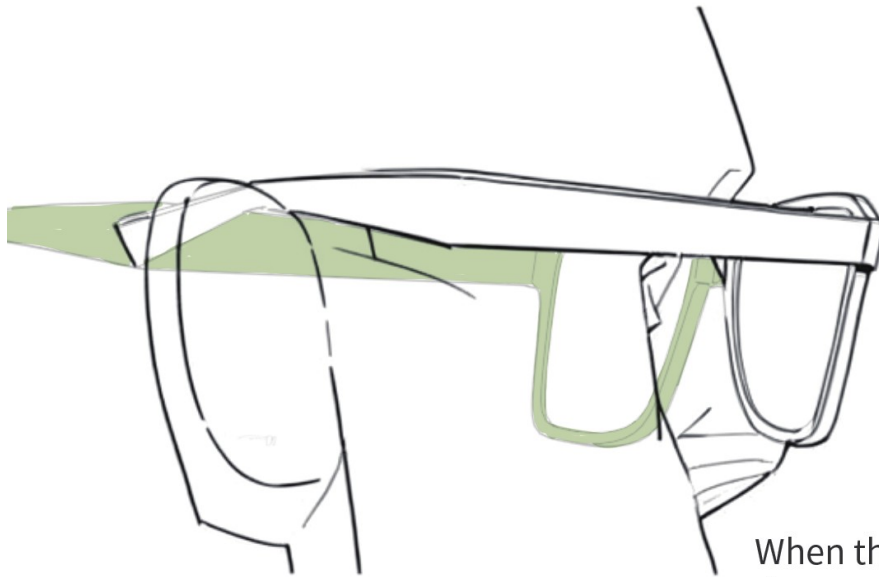


When the side goes over,
draw so that the part of the
glasses across from the nose
is not visible.

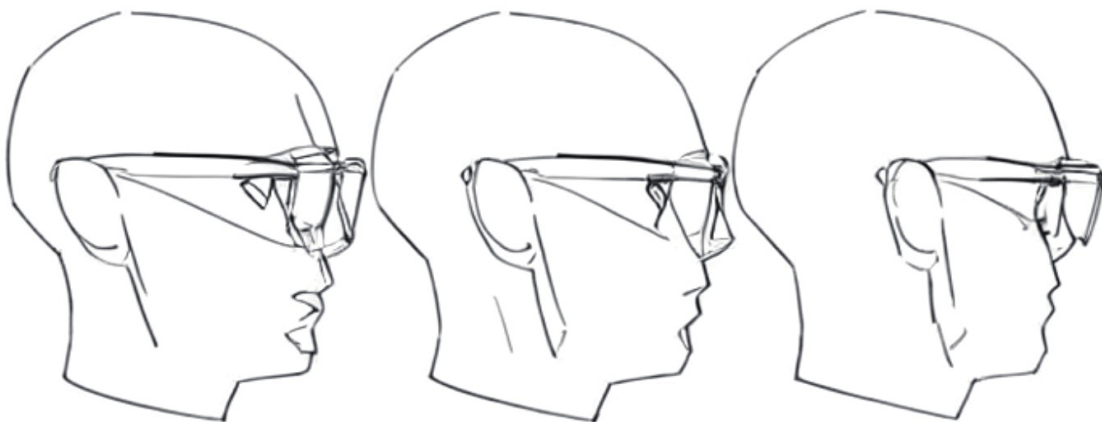
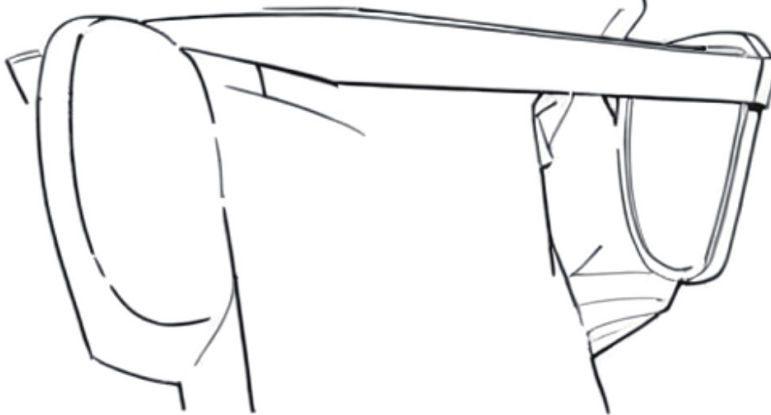


HEAD DRAWING

140



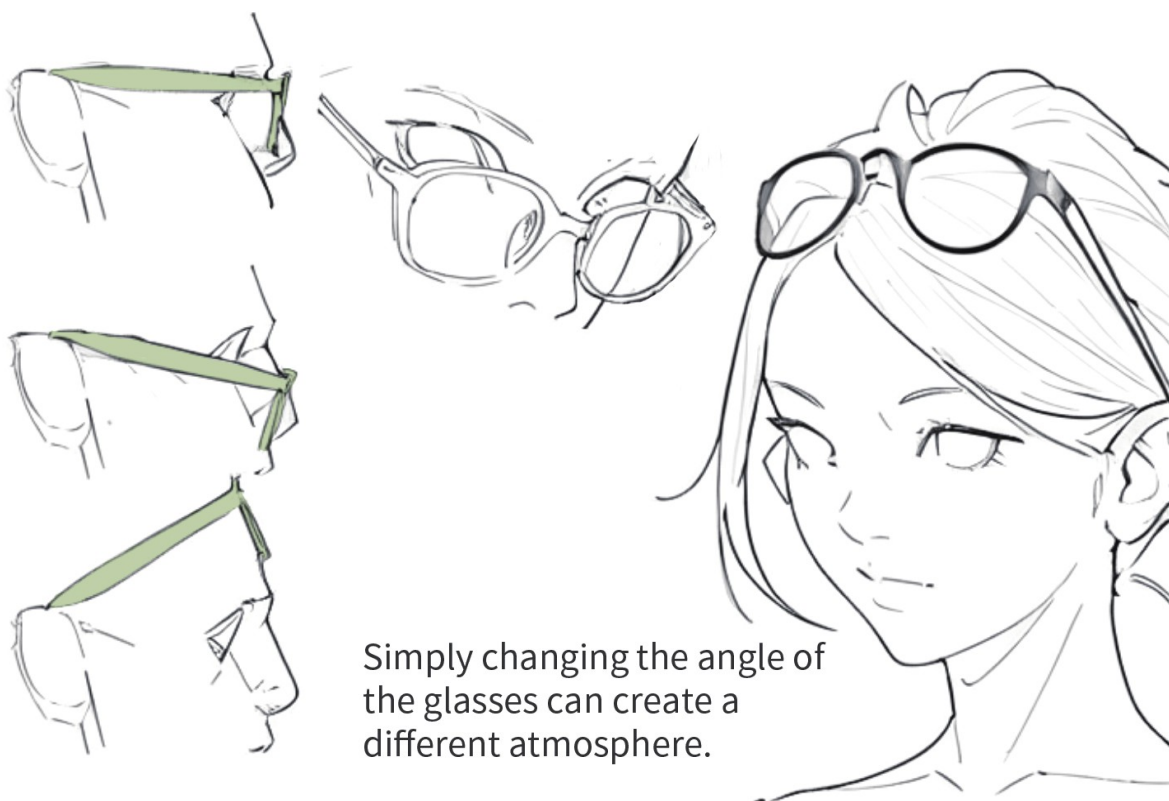
When the side goes over,
draw so that the part of the
glasses across from the nose
is not visible.



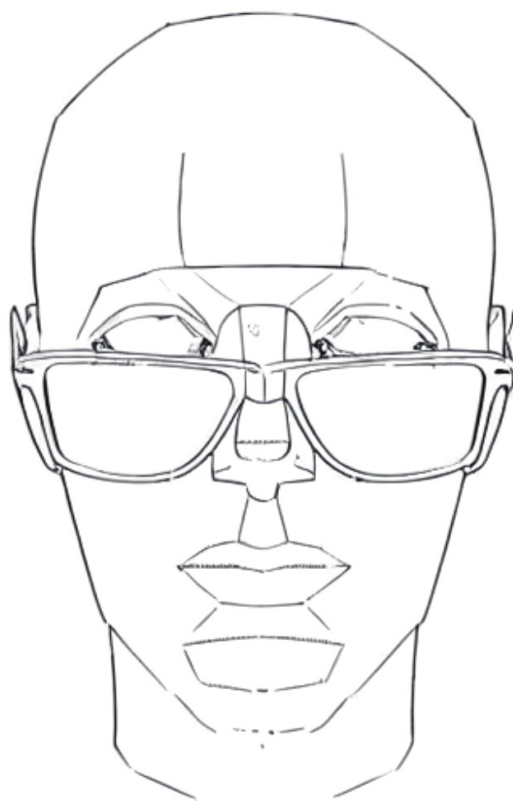
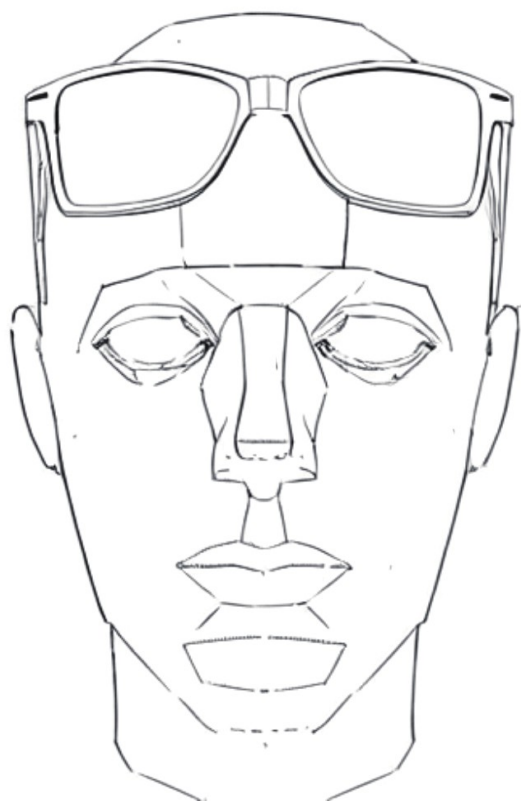
HEAD DRAWING

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141



Simply changing the angle of the glasses can create a different atmosphere.





Depending on the character or situation, you can make the inside of the glasses not visible.



In side view, it's natural for the eyes to be visible.



Draw the inside of the glasses so that only one side is visible.



HEAD DRAWING

142



Depending on the character or situation, you can make the inside of the glasses not visible.



In side view, it's natural for the eyes to be visible.



Draw the inside of the glasses so that only one side is visible.

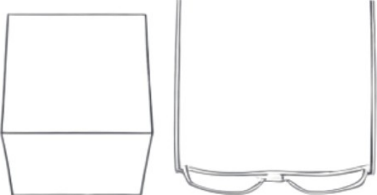
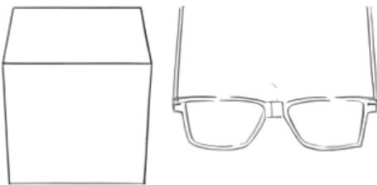
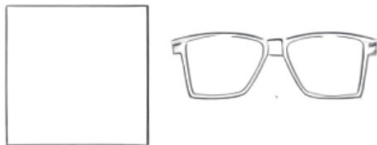
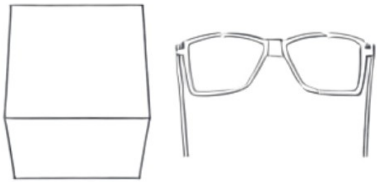
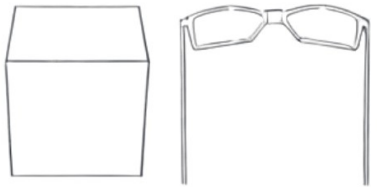
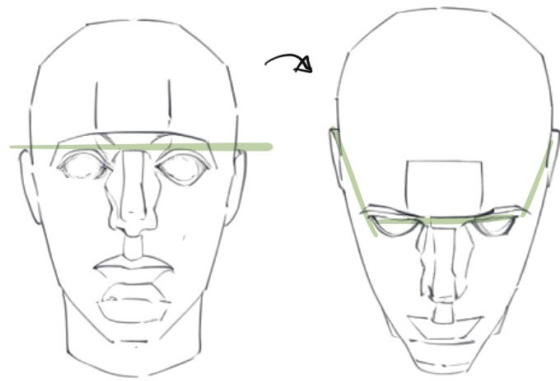


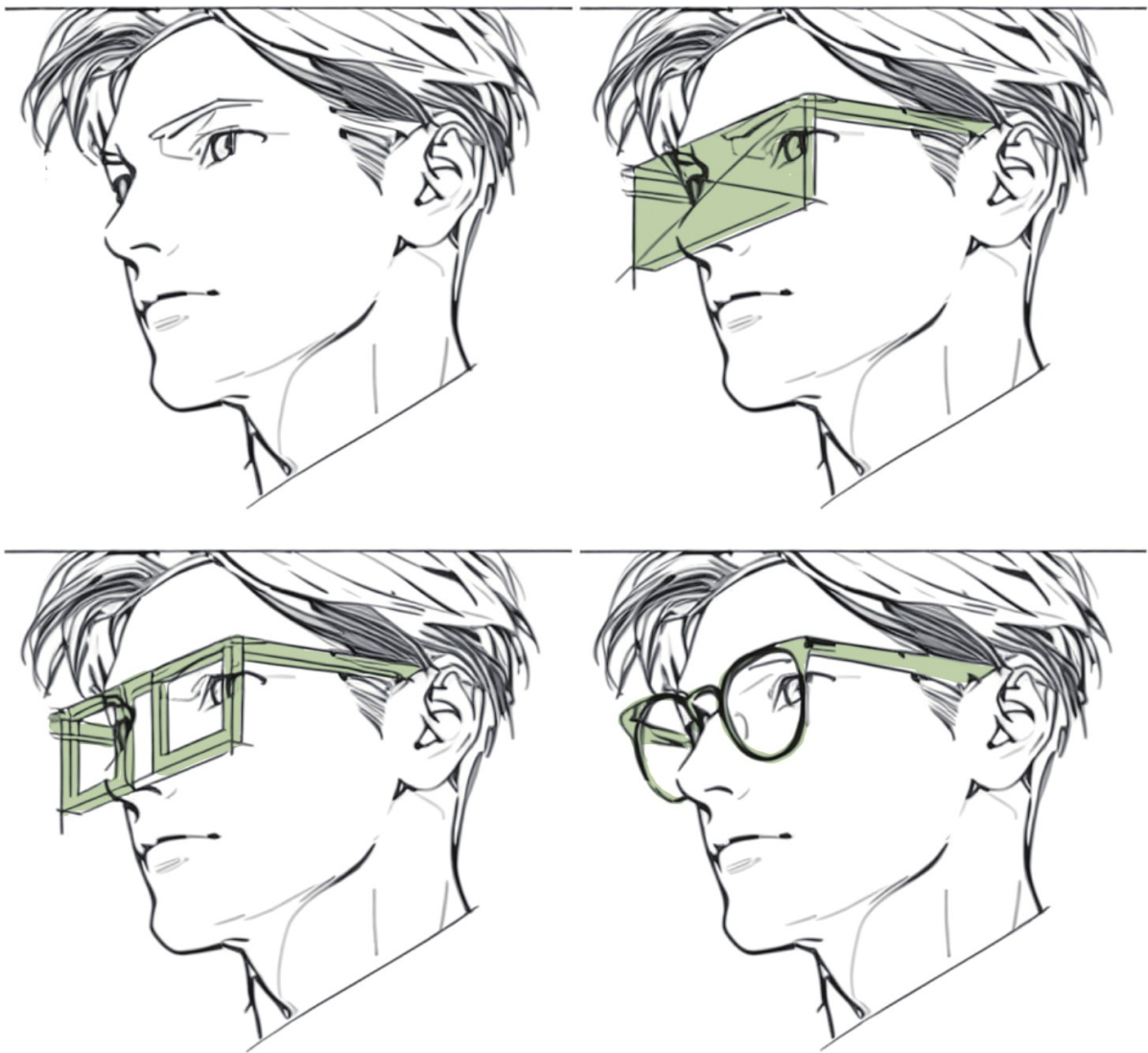
HEAD DRAWING

142

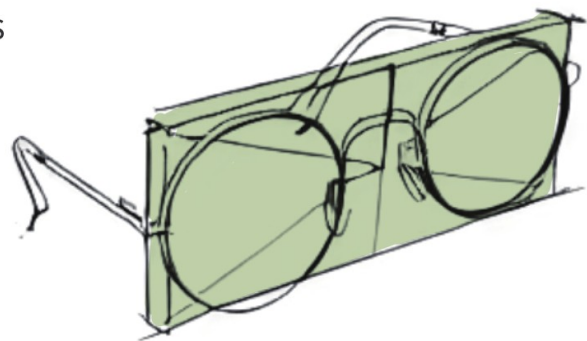
143

When adjusting the tilt of the glasses, consider perspective and divide the upper and lower surfaces when drawing.

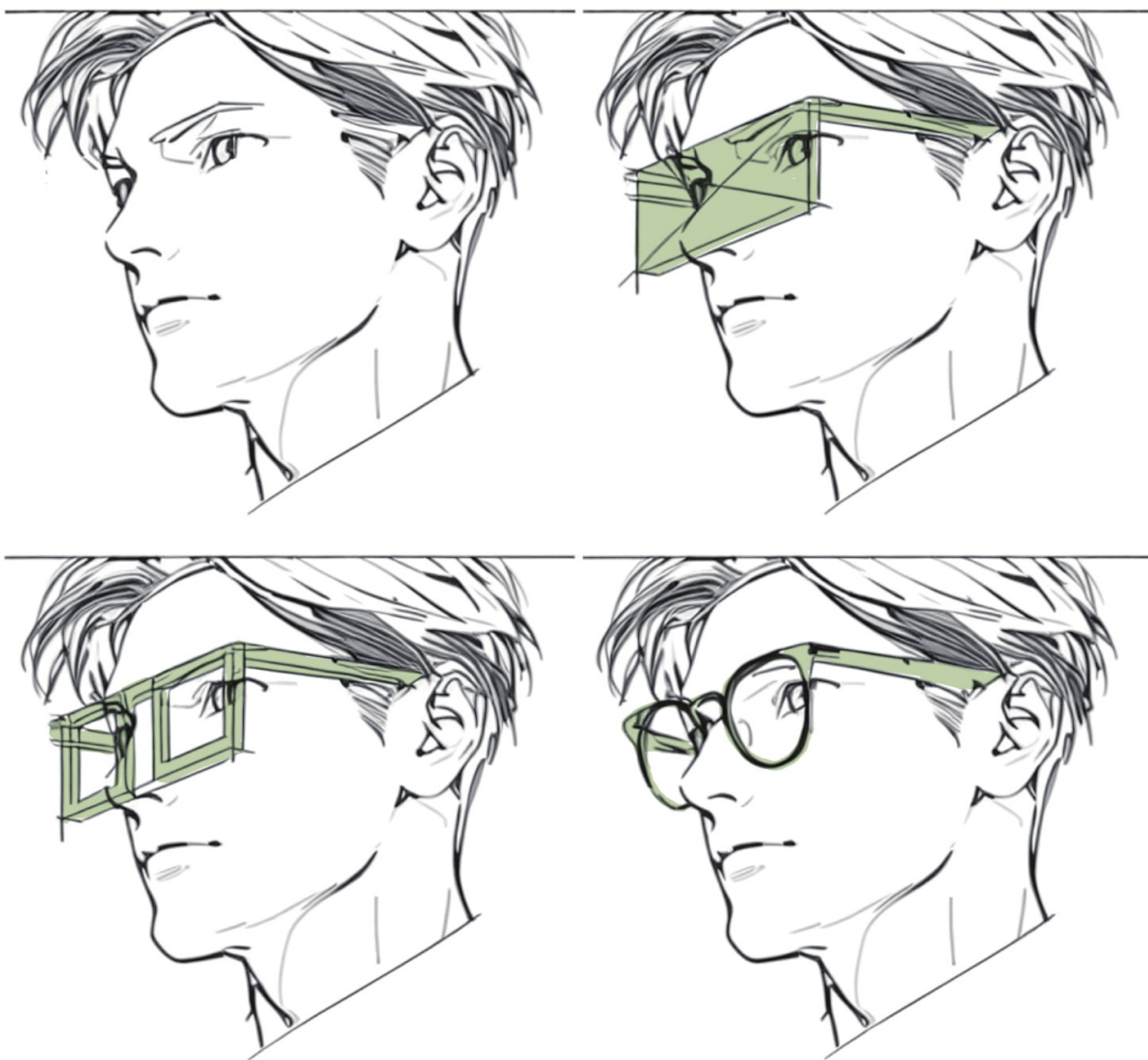




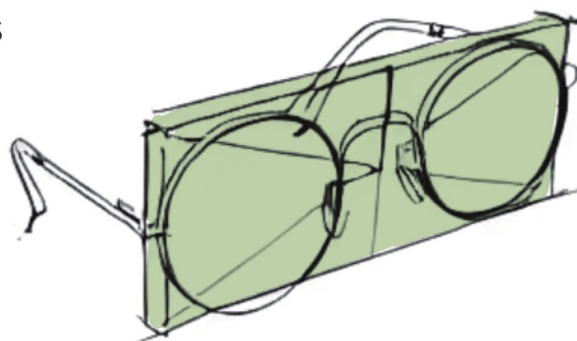
Even with round glasses, it's better to start by shaping them as squares and then proceed with drawing.



HEAD DRAWING



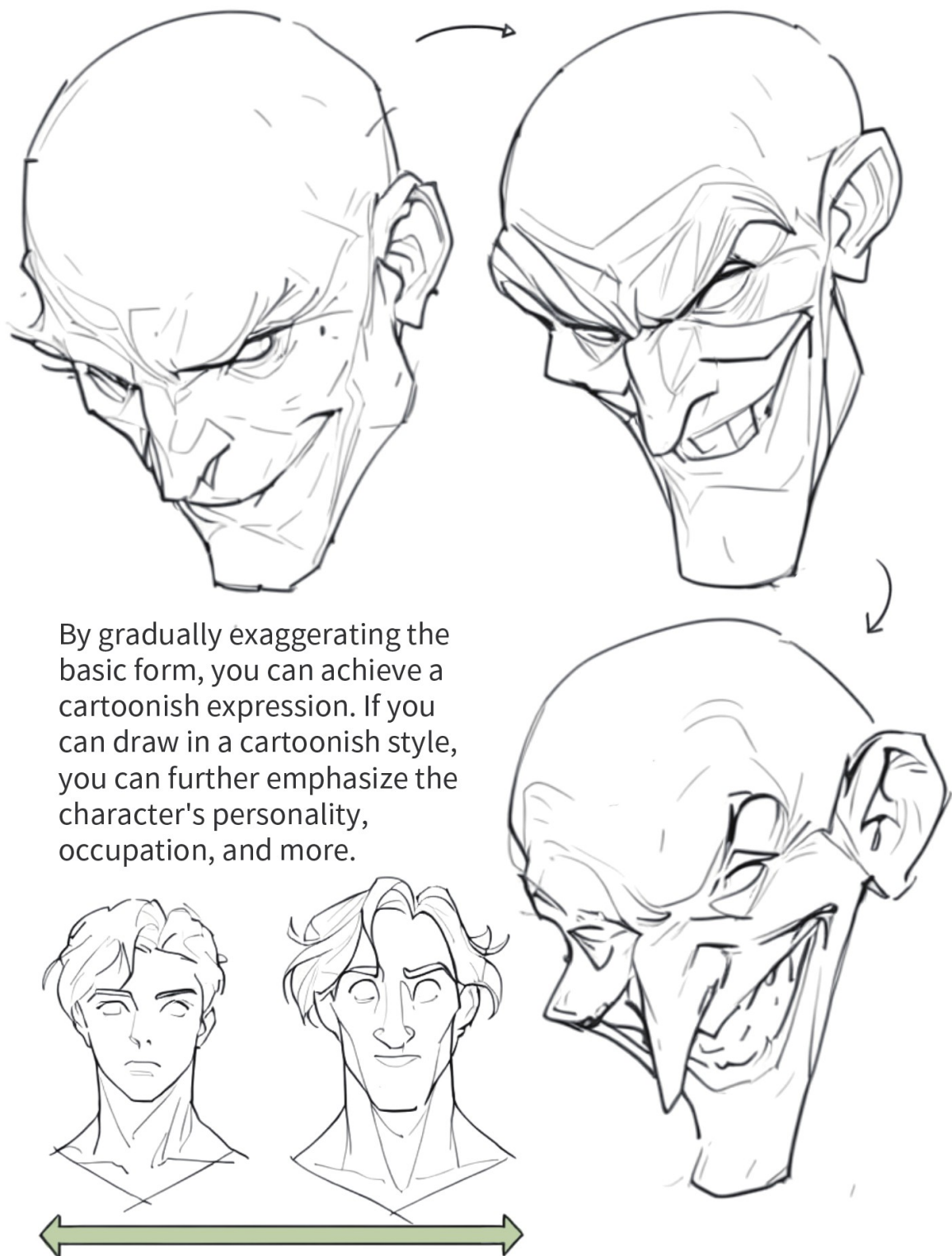
Even with round glasses, it's better to start by shaping them as squares and then proceed with drawing.



HEAD DRAWING

144

145





To draw a warm elderly impression, a round and large nose is more effective than a sharp one.



Putting on a fur hat and growing a full beard turns you into Santa Claus.

HEAD DRAWING

146



To draw a warm elderly impression, a round and large nose is more effective than a sharp one.



Putting on a fur hat and growing a full beard turns you into Santa Claus.

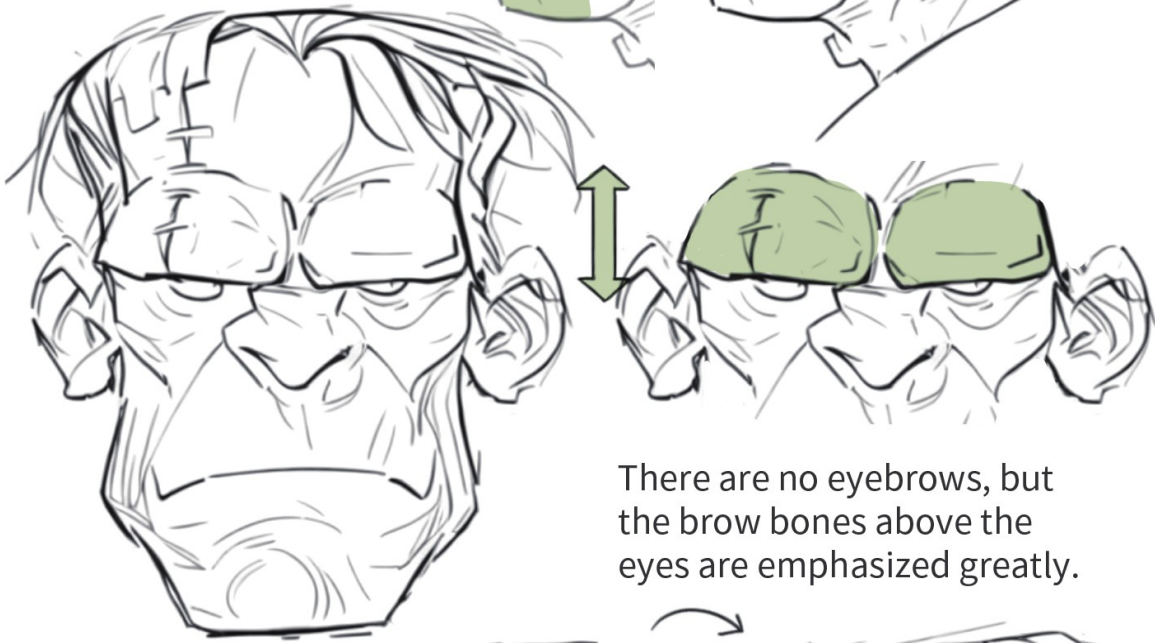
HEAD DRAWING

146

147

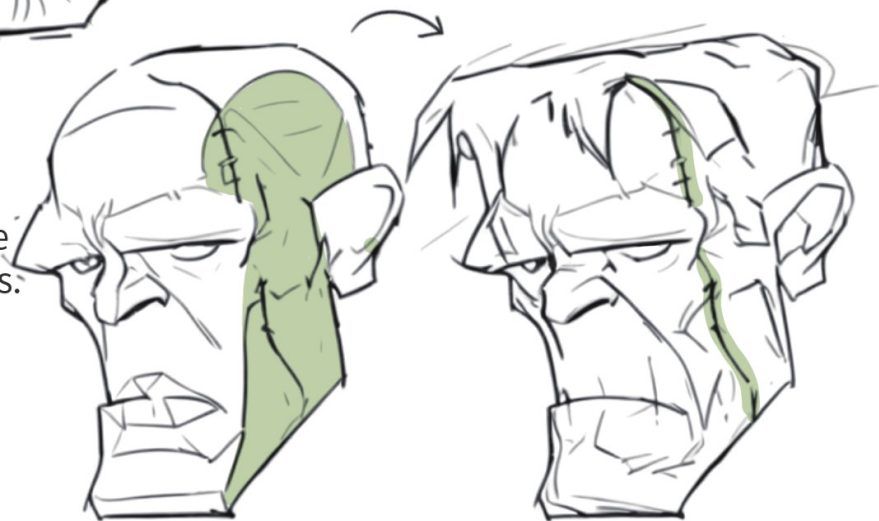
FRANKENSTEIN

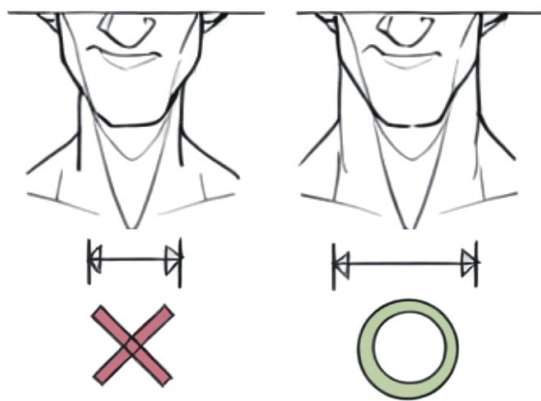
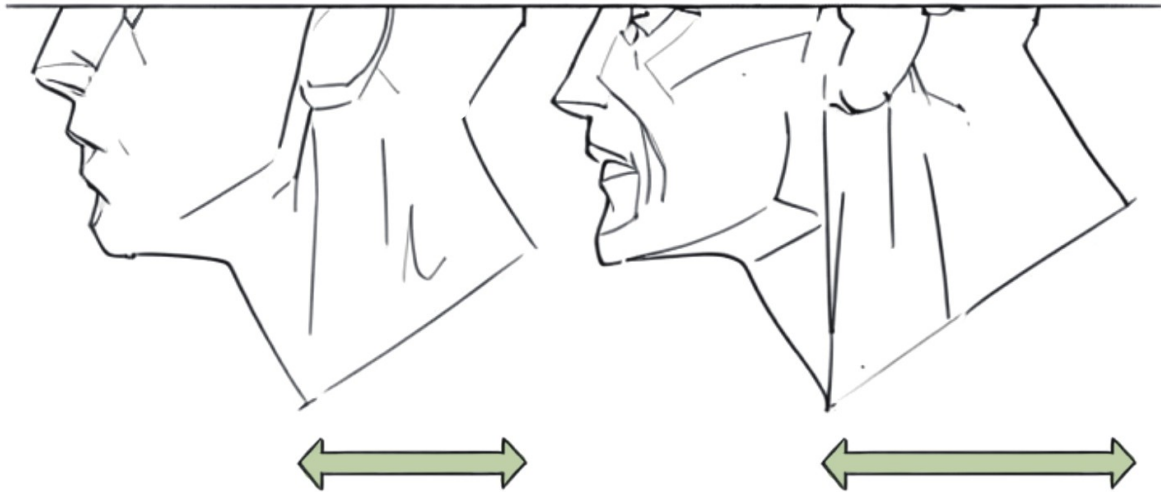
The lower lip protrudes more than the upper lip.



There are no eyebrows, but the brow bones above the eyes are emphasized greatly.

Consider the shape when determining the position of scars.



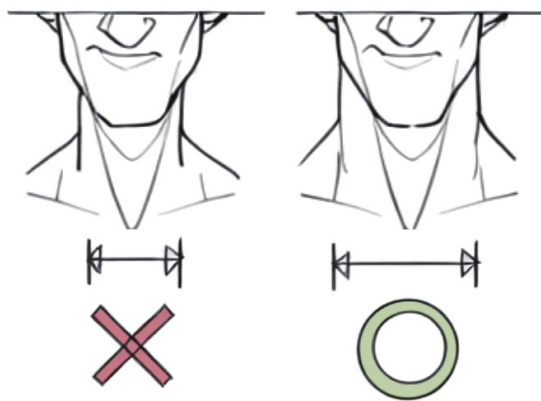
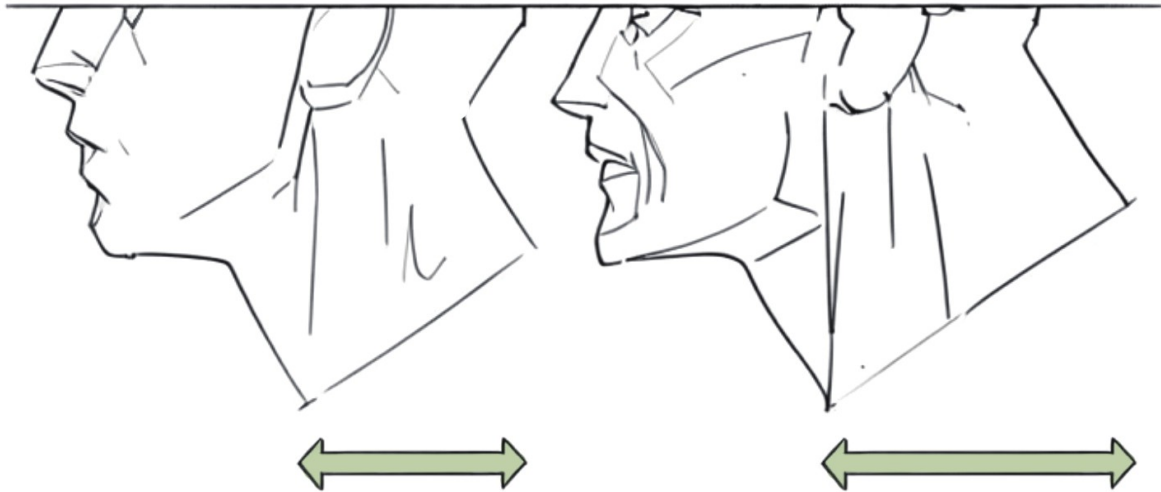


If you want to express a strong image, you can make your chin bigger. As your chin grows, it is natural for your neck to grow as well.



HEAD DRAWING

148



If you want to express a strong image, you can make your chin bigger. As your chin grows, it is natural for your neck to grow as well.

HEAD DRAWING

148

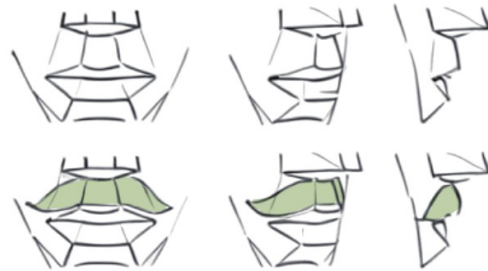
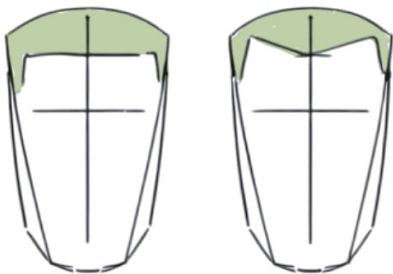
149



REALISTIC ← → CARTOONISH

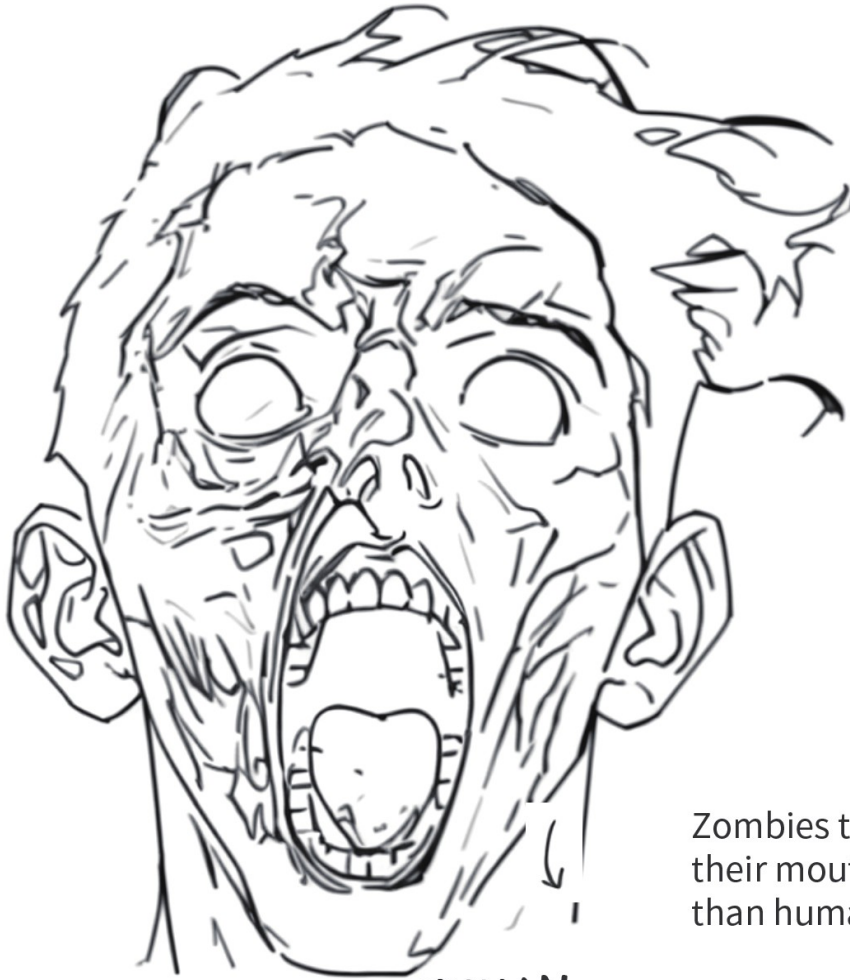


M-shaped hair loss should be emphasized.



The mustache should flow along the philtrum.

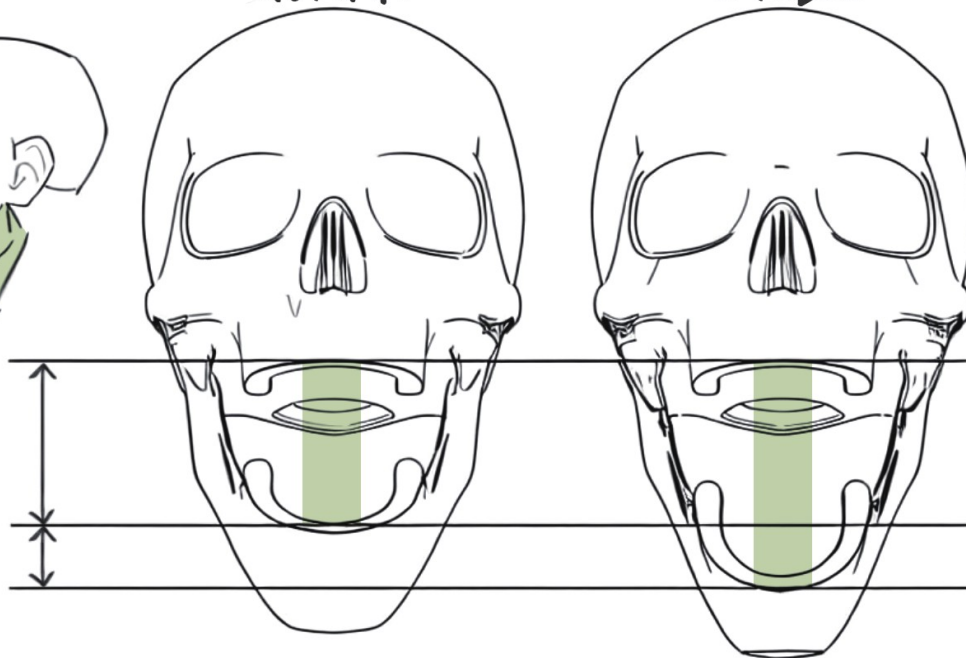




Zombies tend to open their mouths wider than humans.

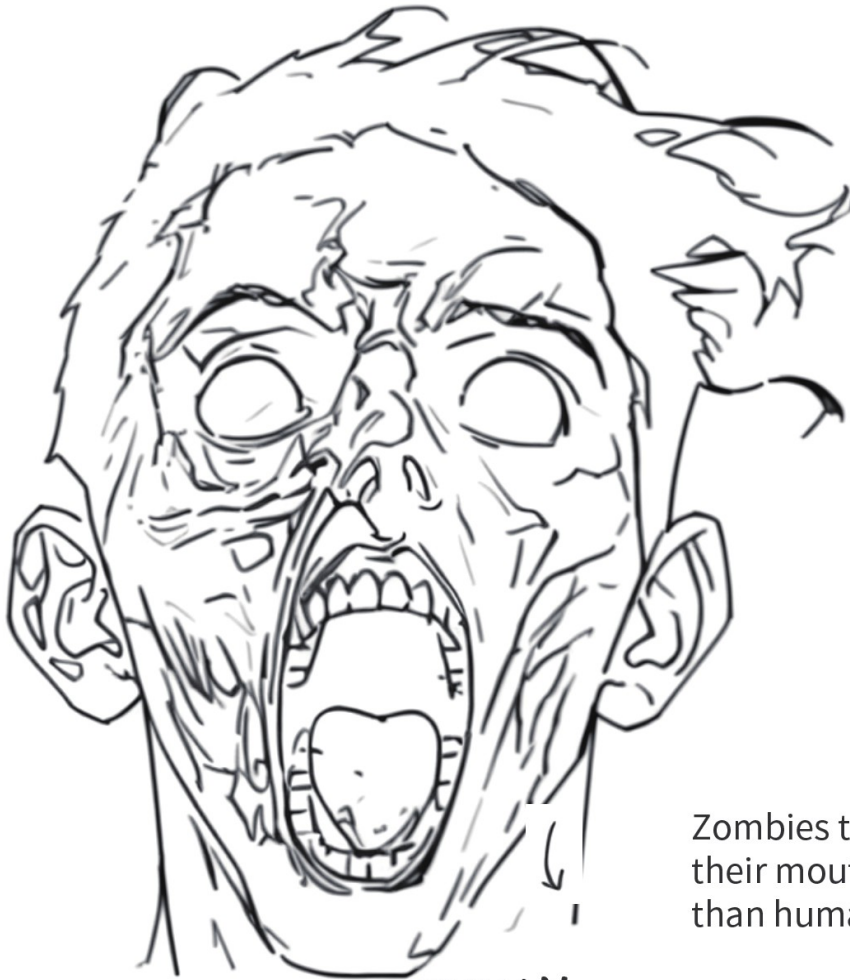
HUMAN

ZOMBIE



HEAD DRAWING

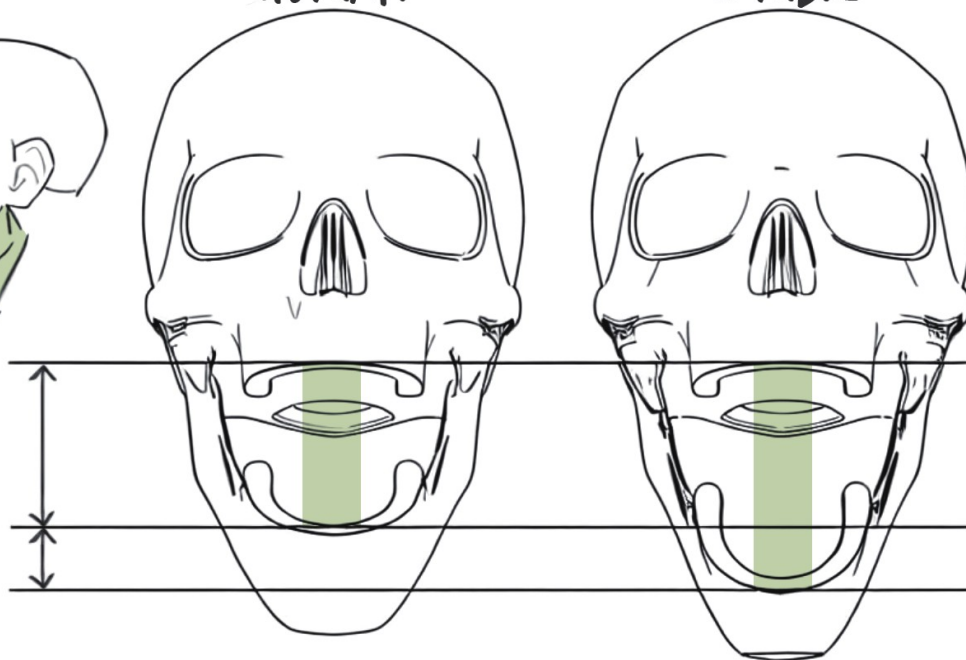
150



Zombies tend to open their mouths wider than humans.

HUMAN

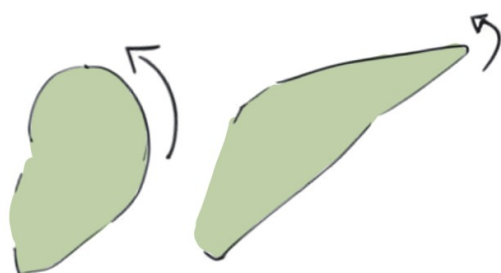
ZOMBIE



HEAD DRAWING

150

151



The ears are more pointed and longer than those of humans.

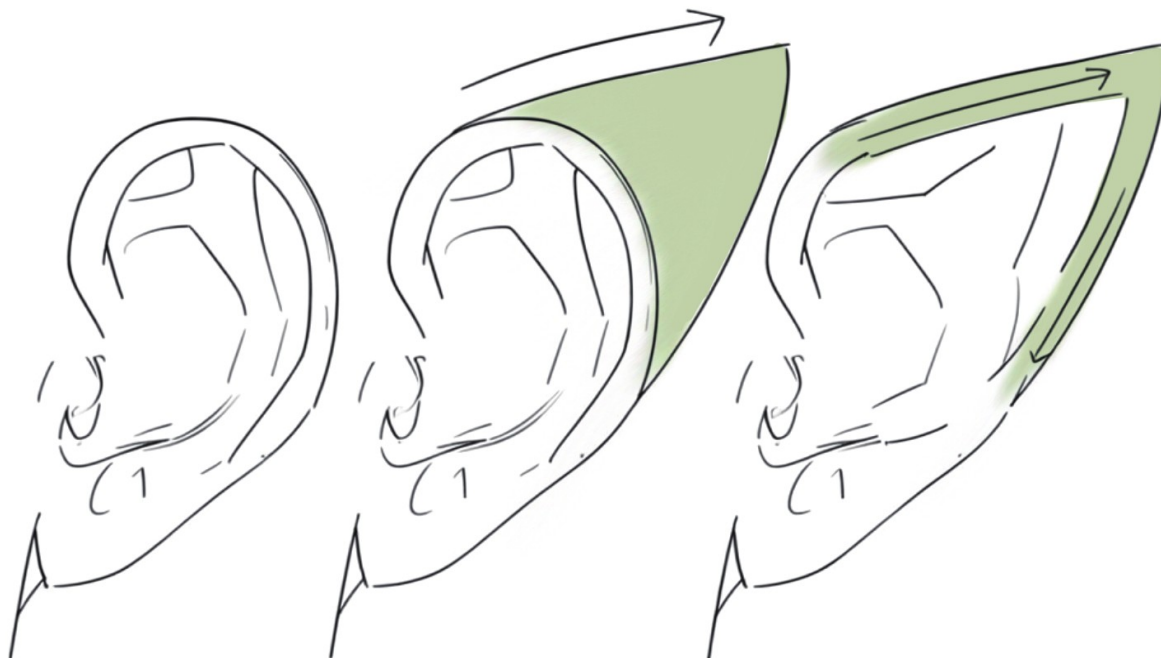


When young, the angle of the ears is lower and less pointed.



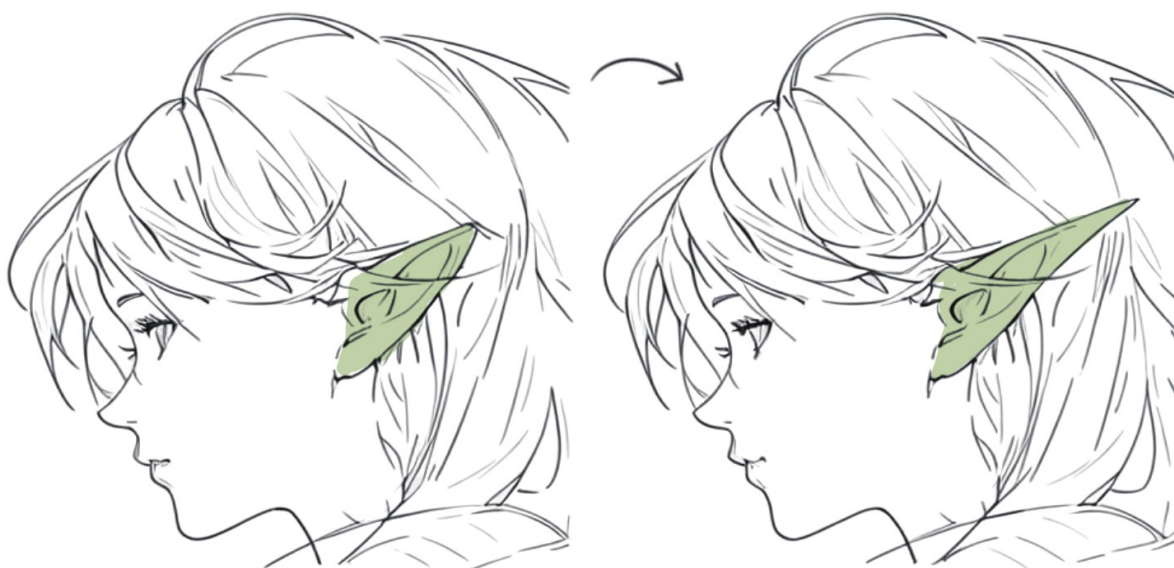
When carving a pattern on the forehead, think of a cylinder and then shape it.





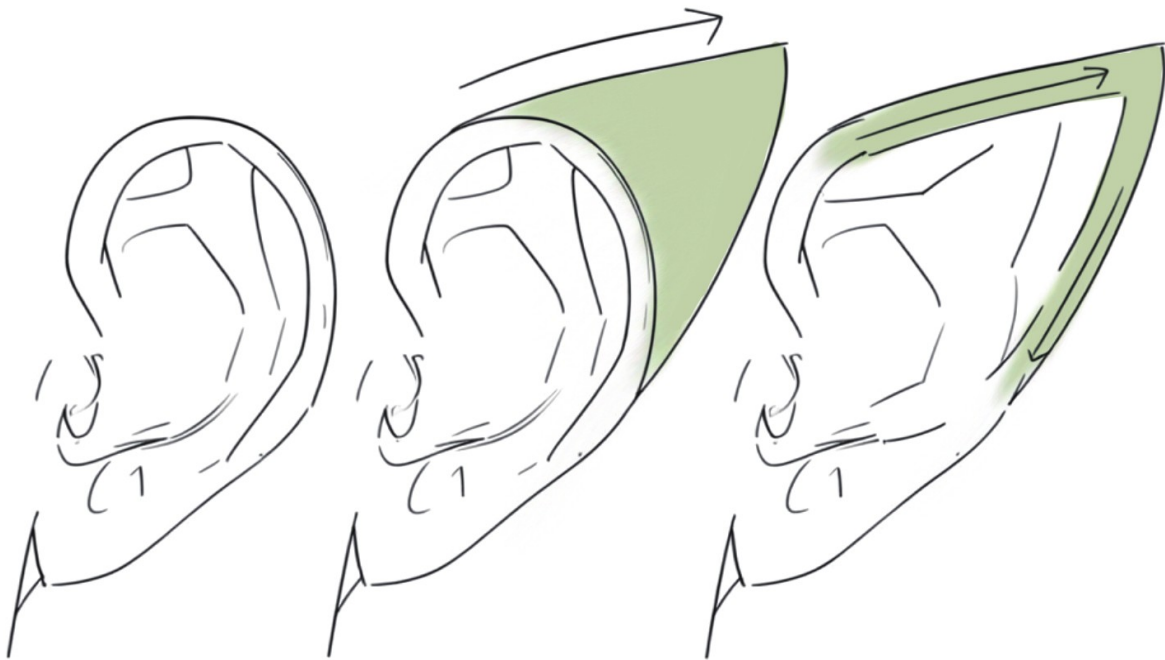
When drawing long ears, you should apply the principles you learned in the ear chapter to make them longer.

The longer and sharper the ears, the more elegant the feeling.



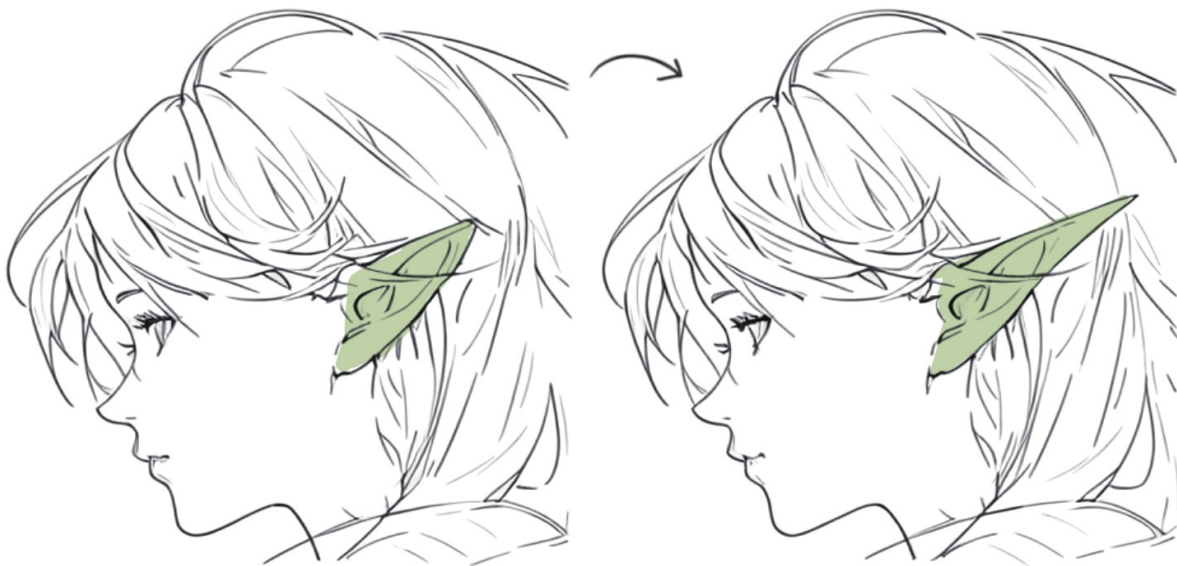
HEAD DRAWING

152



When drawing long ears, you should apply the principles you learned in the ear chapter to make them longer.

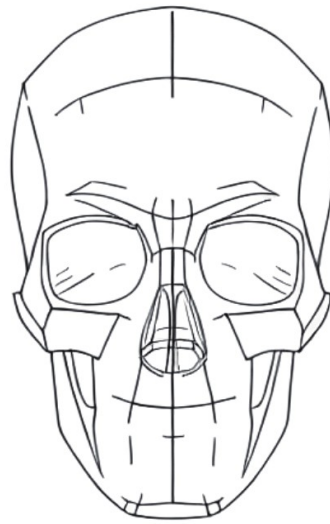
The longer and sharper the ears, the more elegant the feeling.



HEAD DRAWING

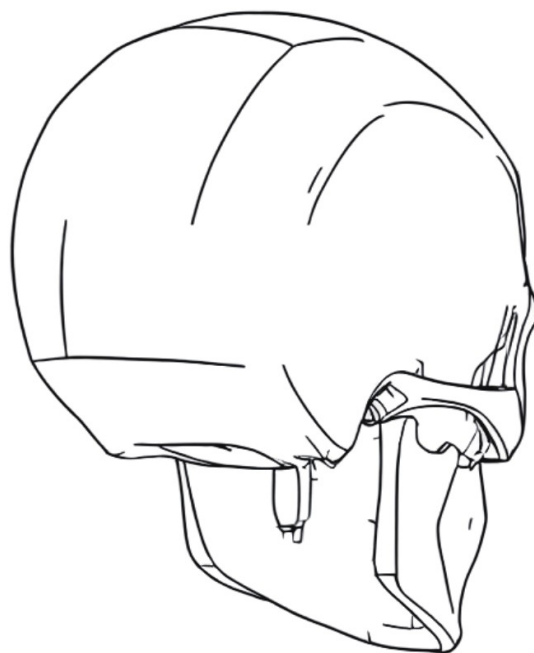
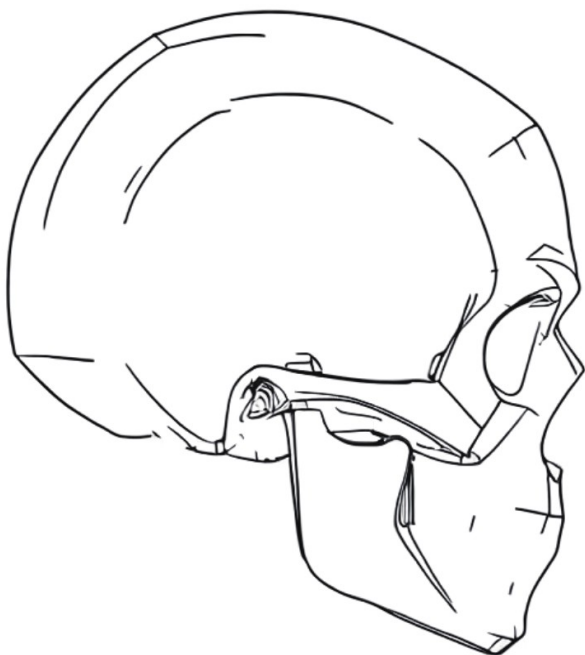
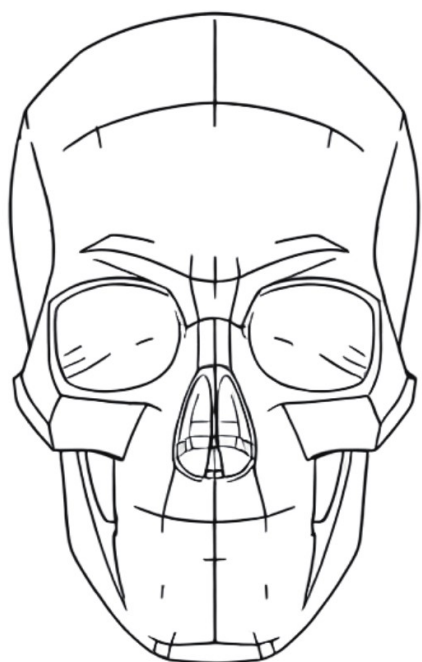
152

153

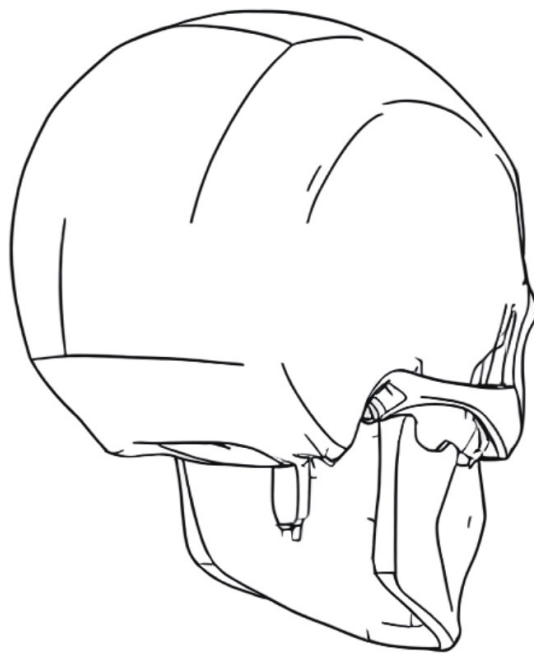
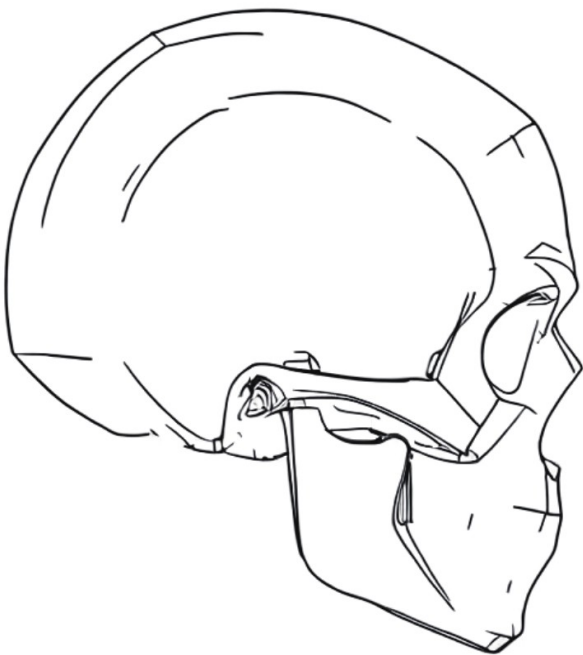
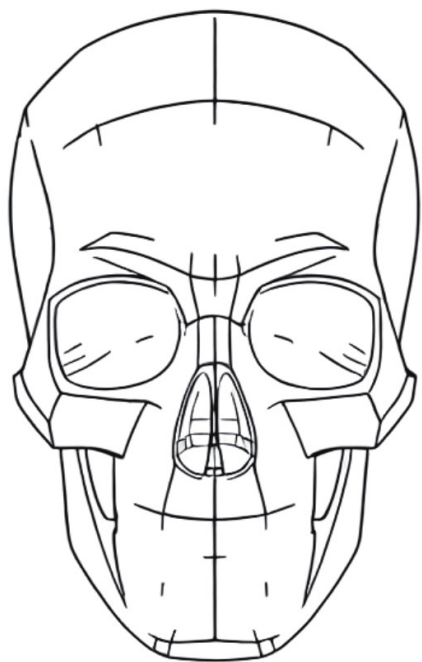


06.

REFERENCES

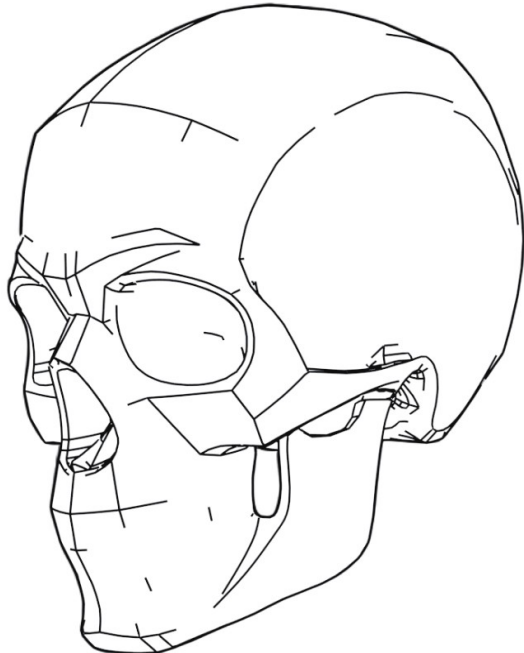
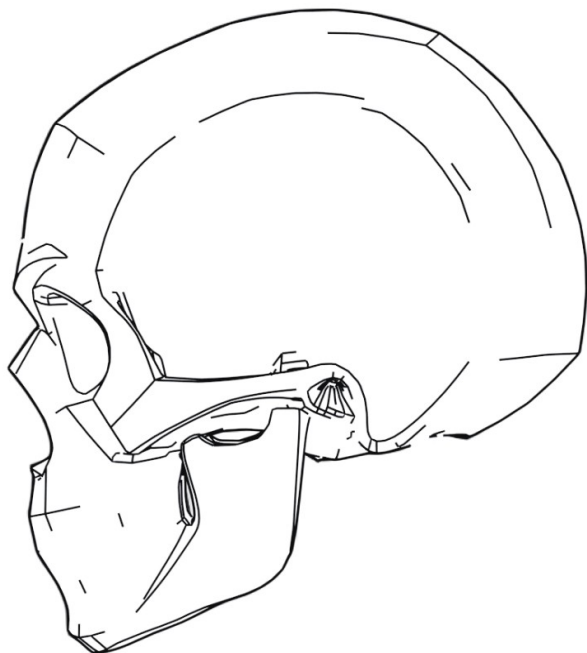
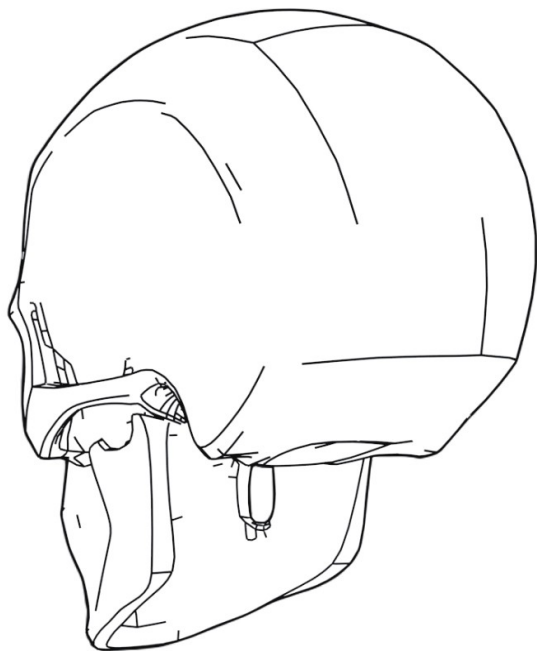
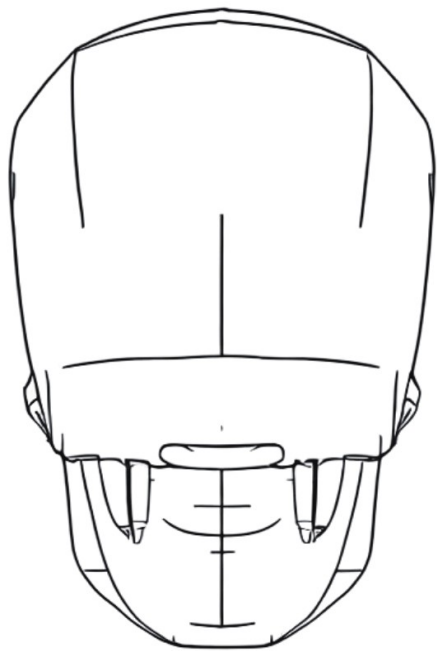


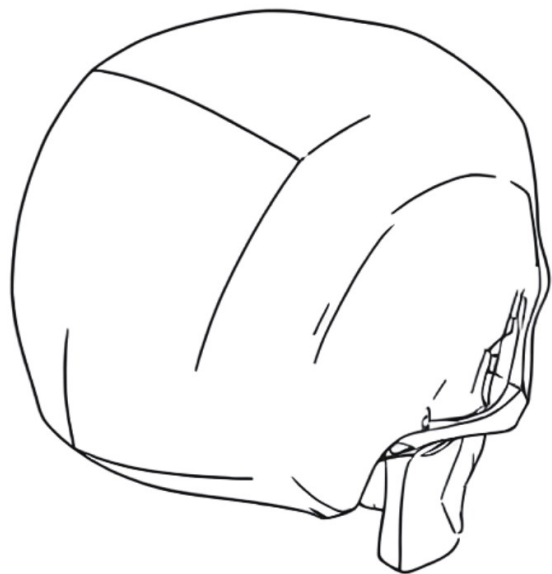
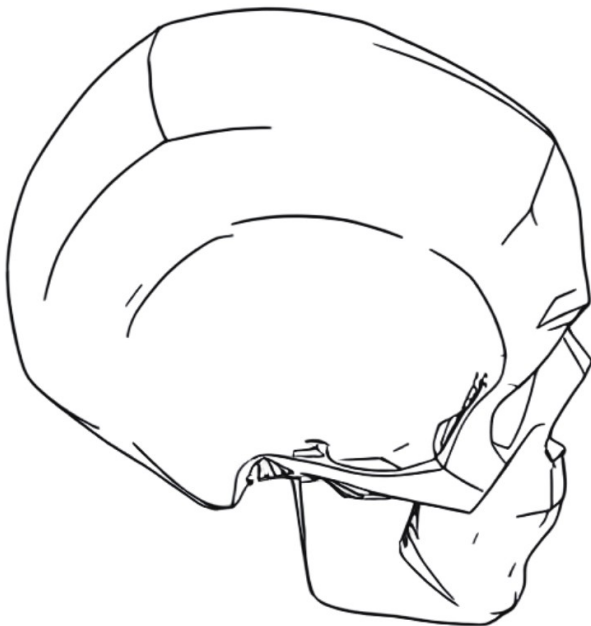
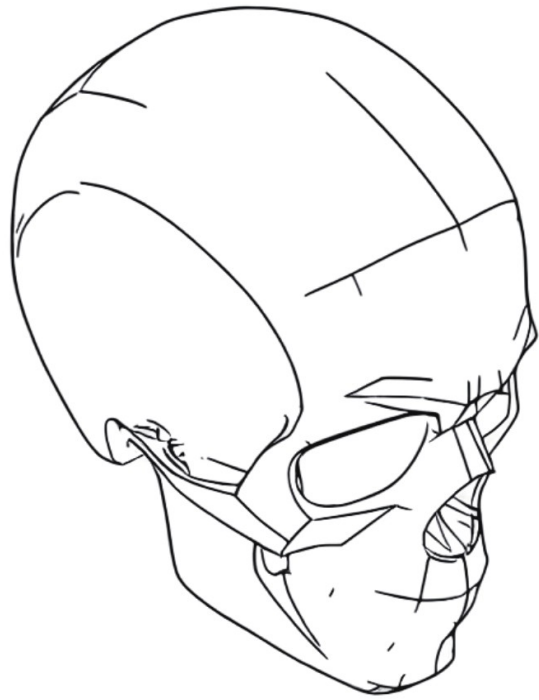
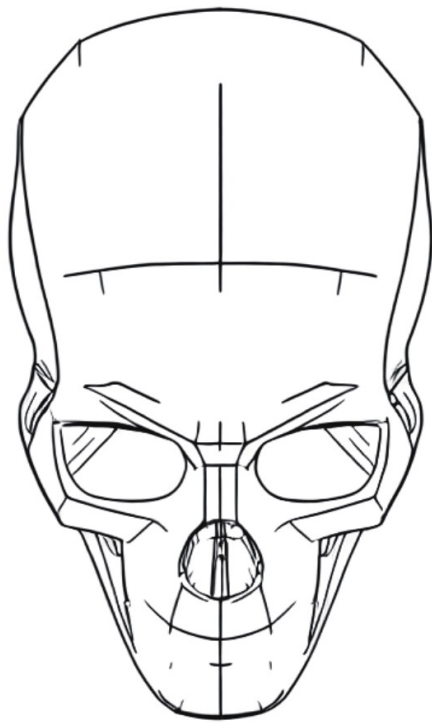
HEAD DRAWING



HEAD DRAWING

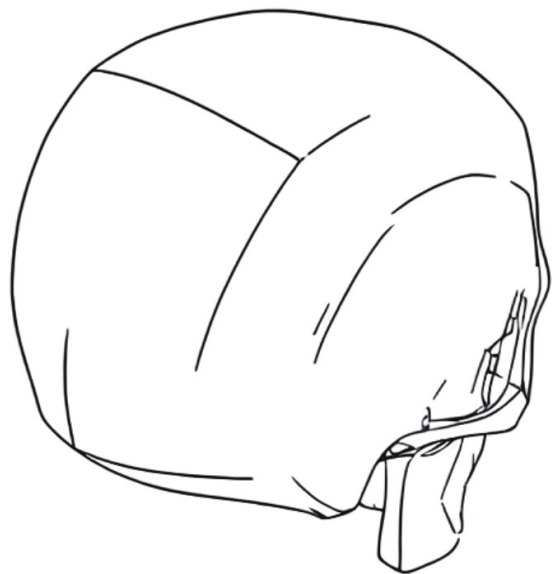
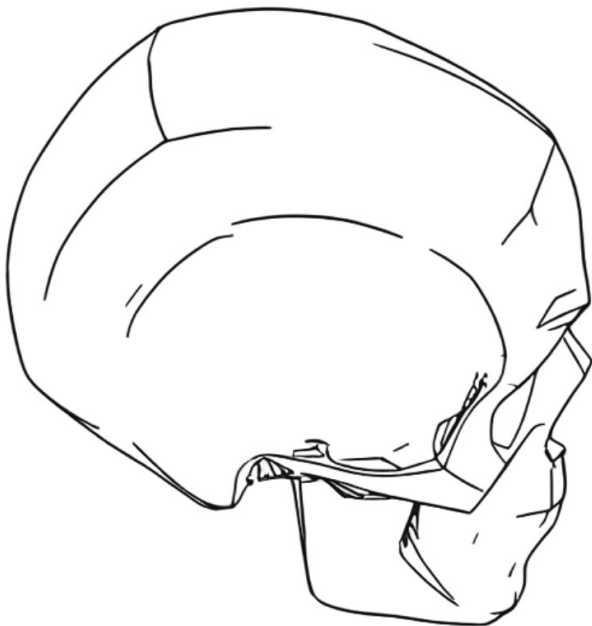
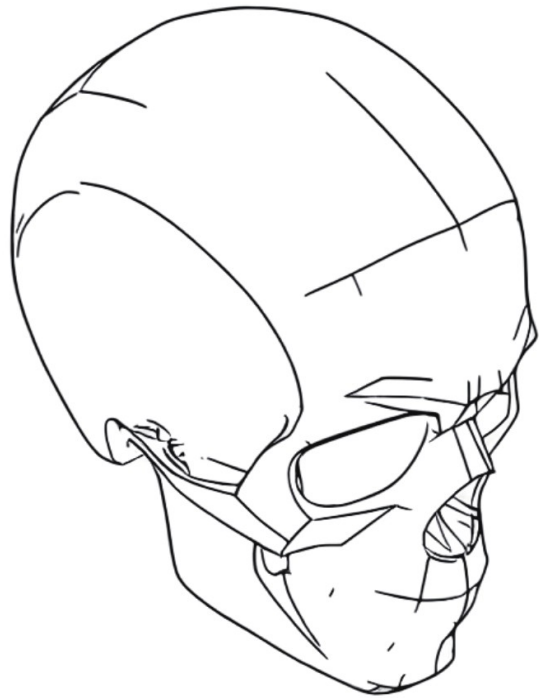
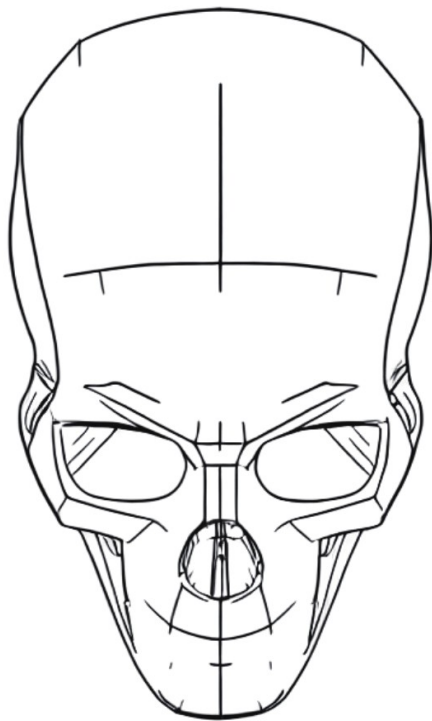
155





HEAD DRAWING

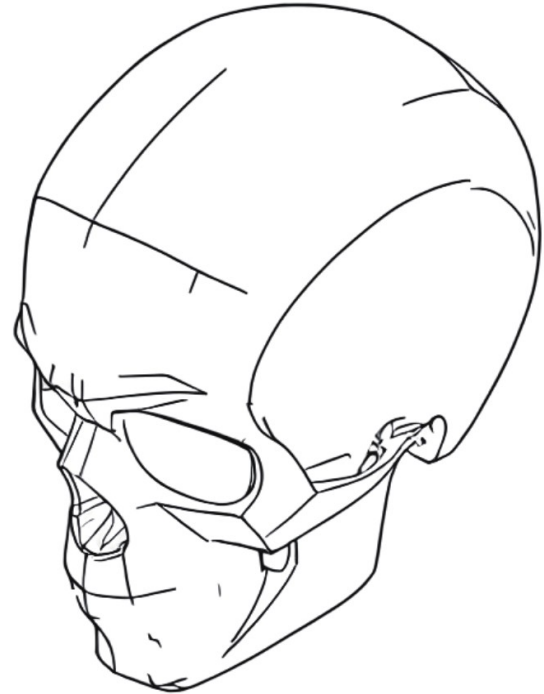
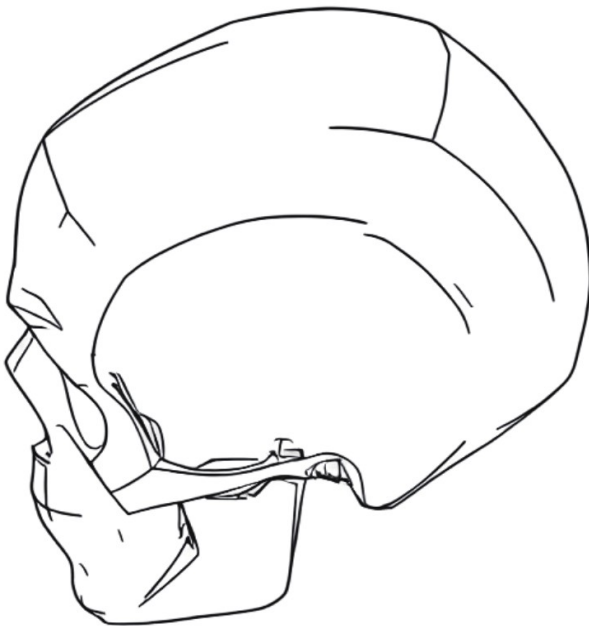
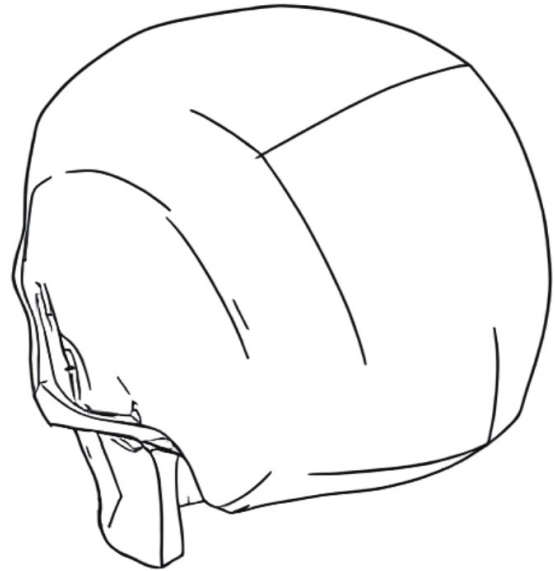
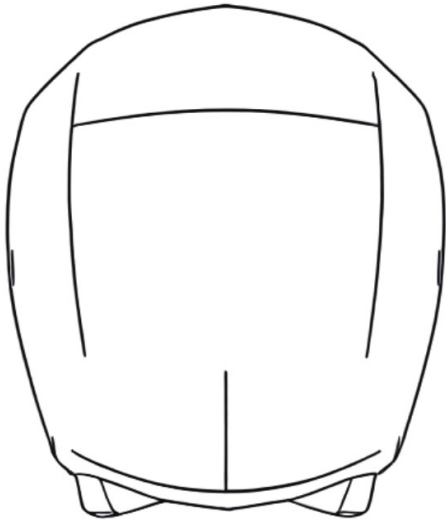
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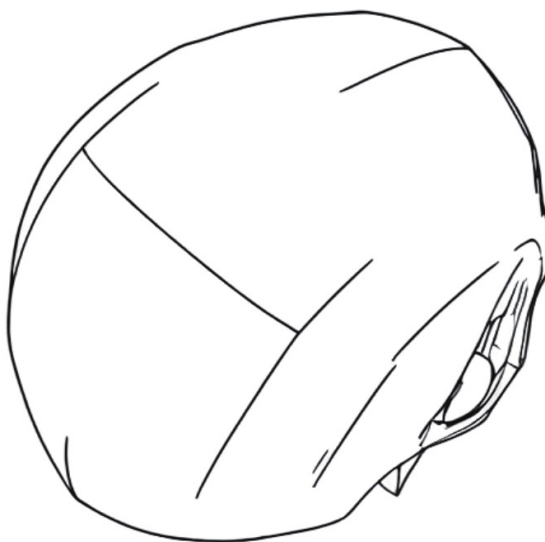
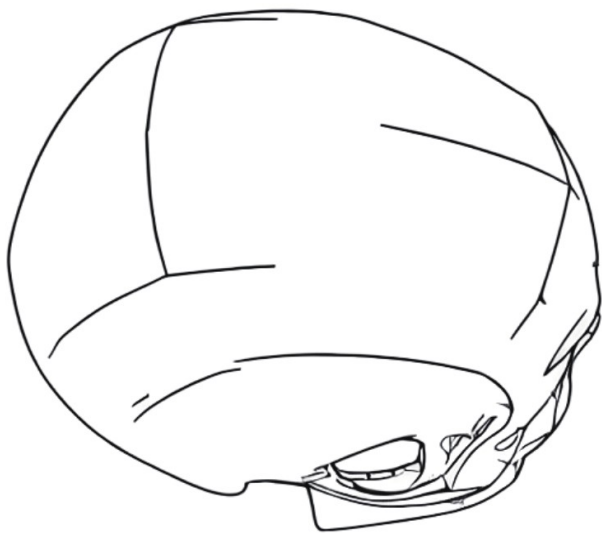
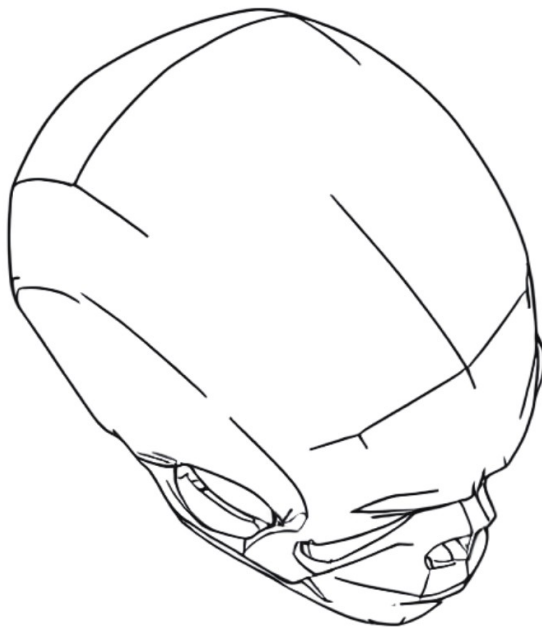
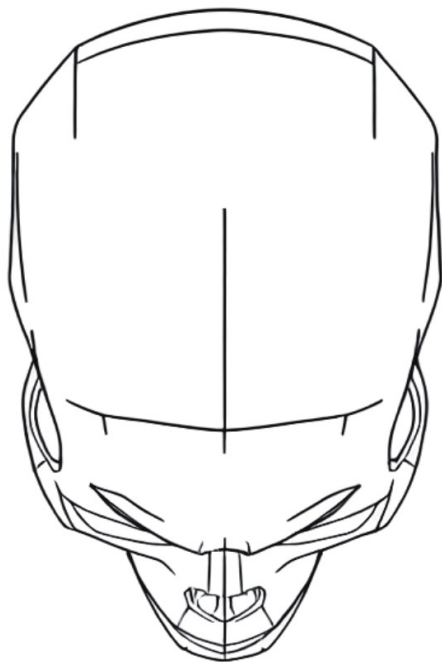


HEAD DRAWING

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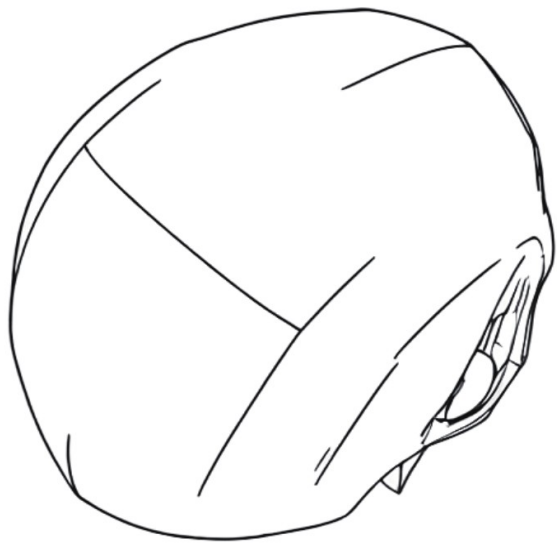
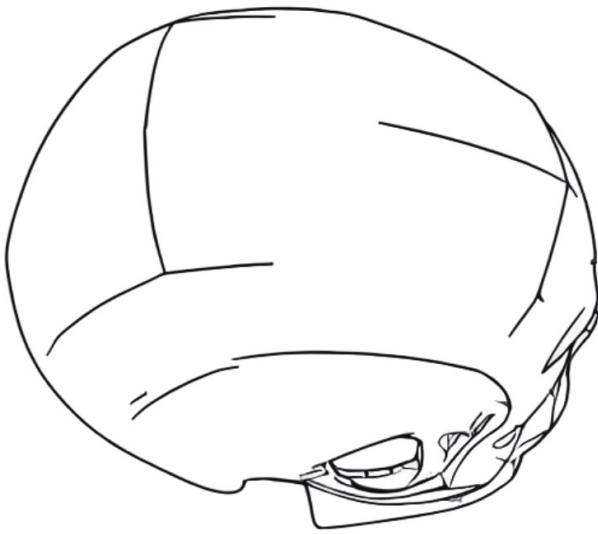
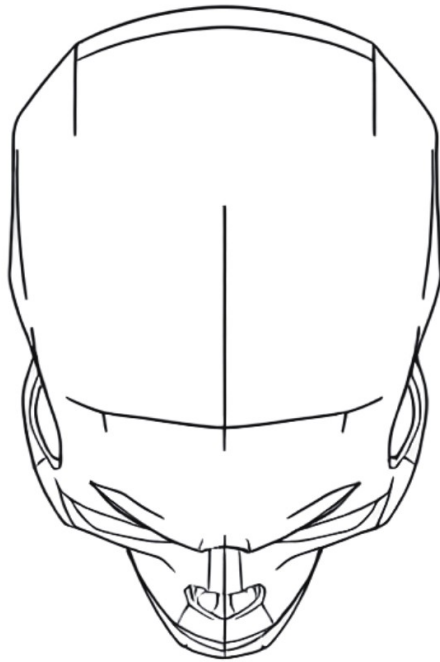
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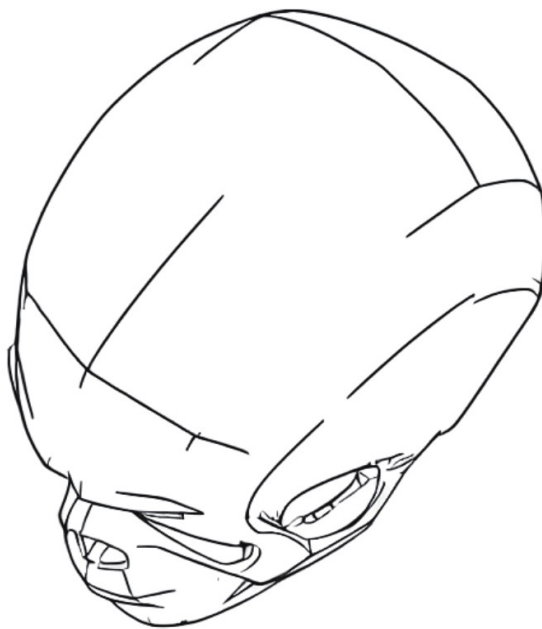
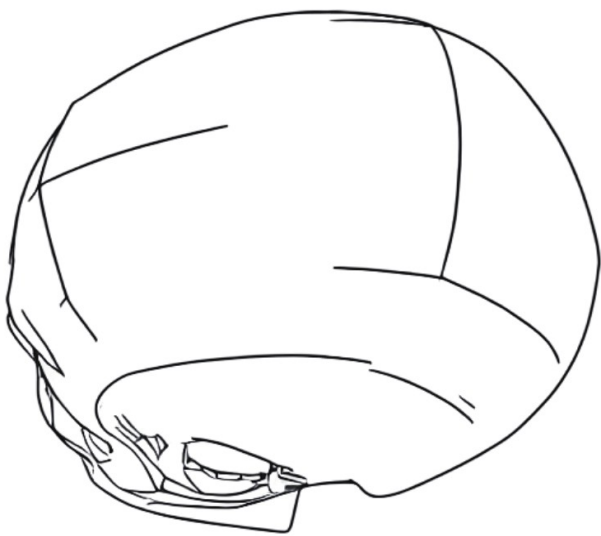
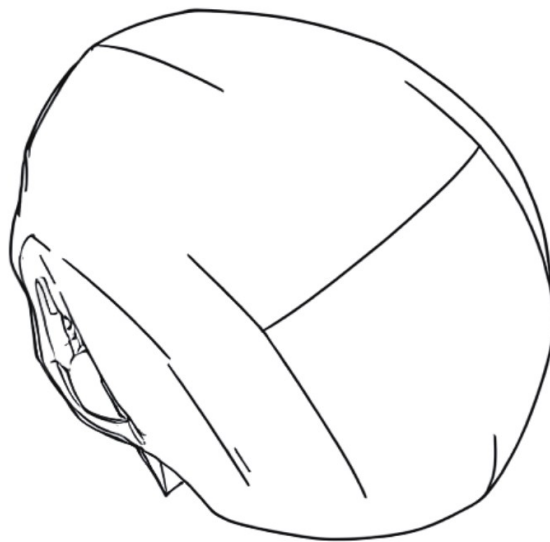
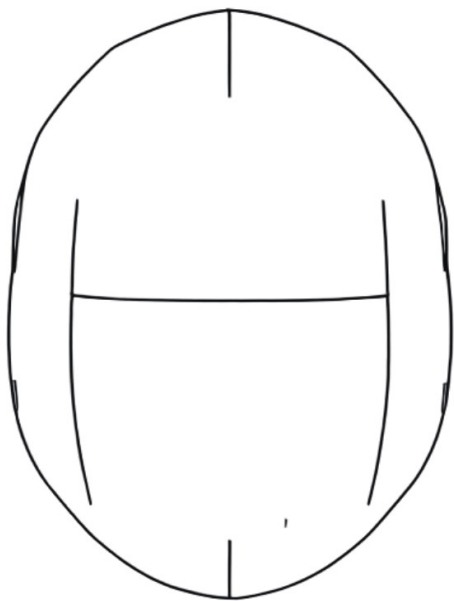
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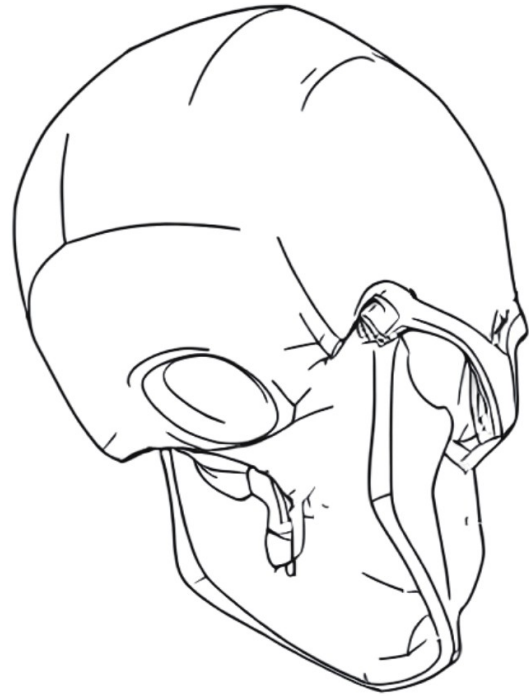
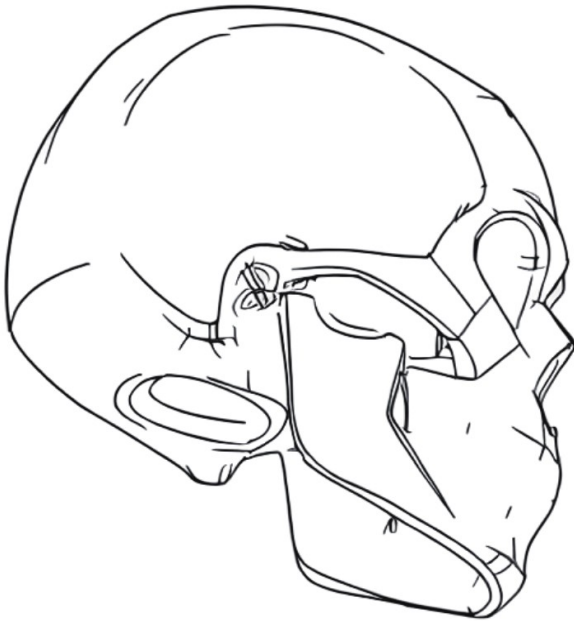
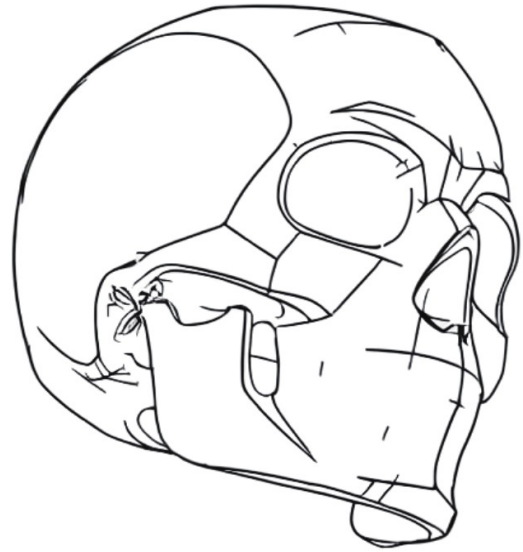
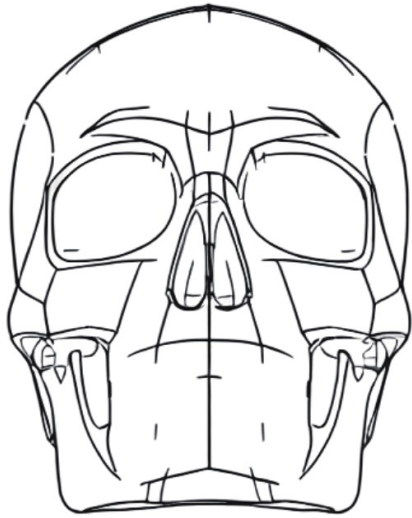


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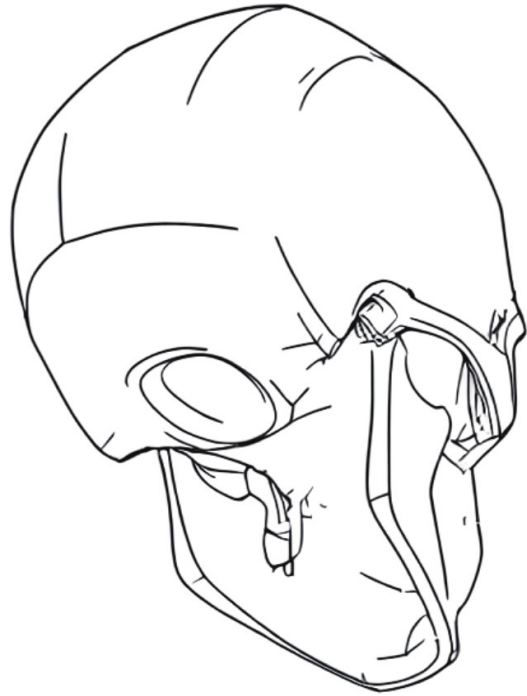
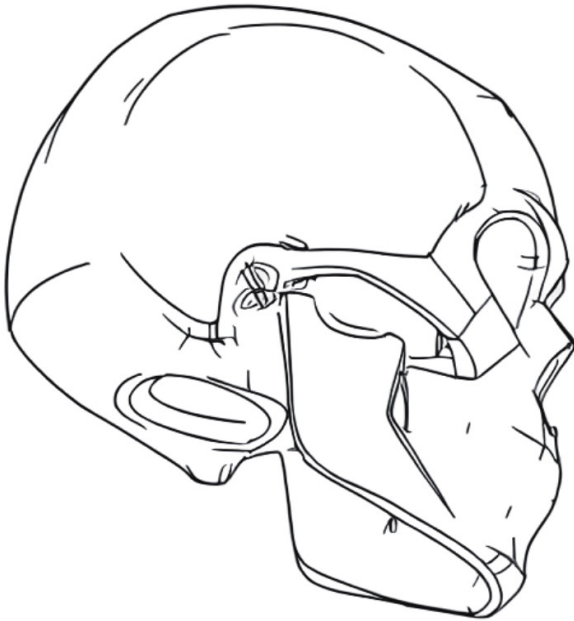
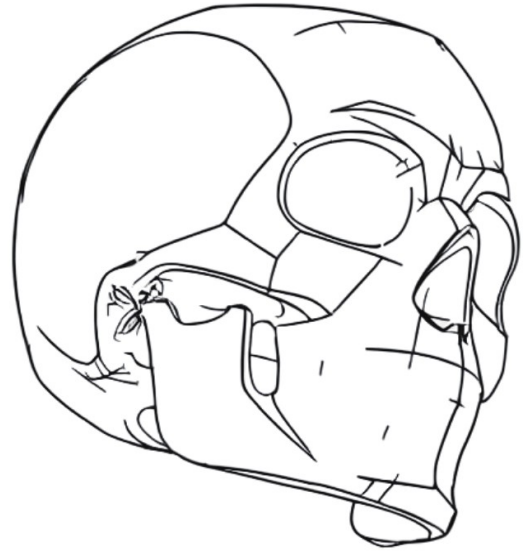
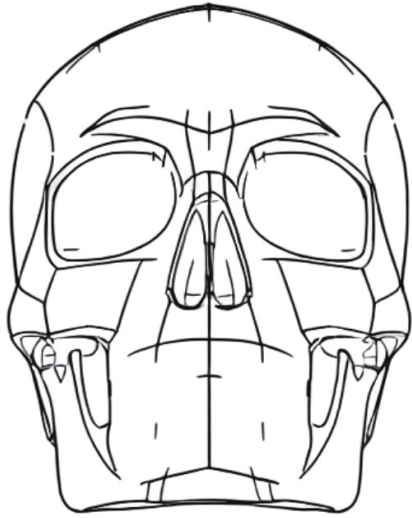
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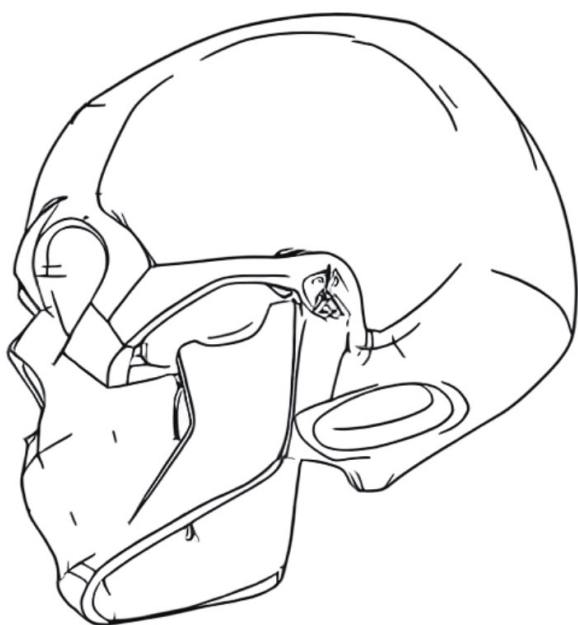
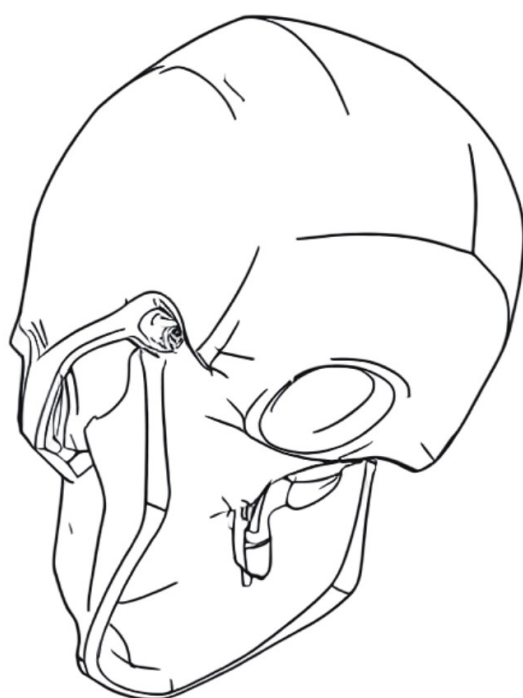
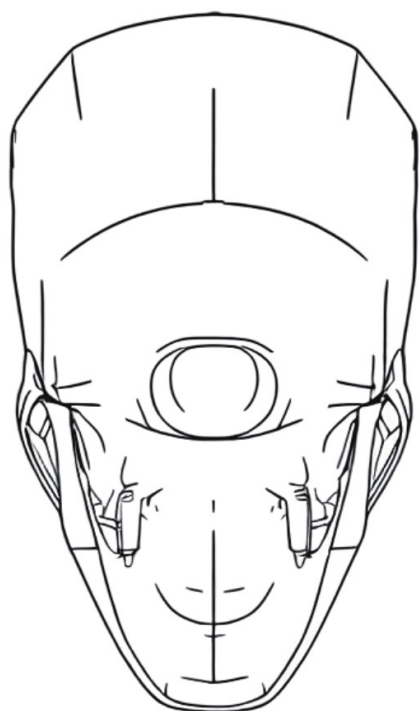
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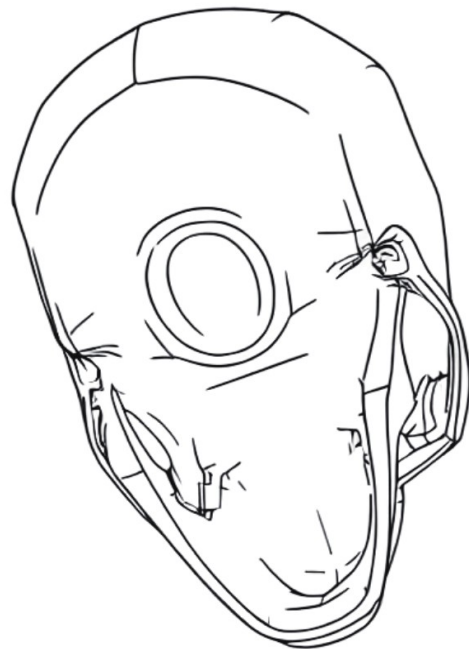
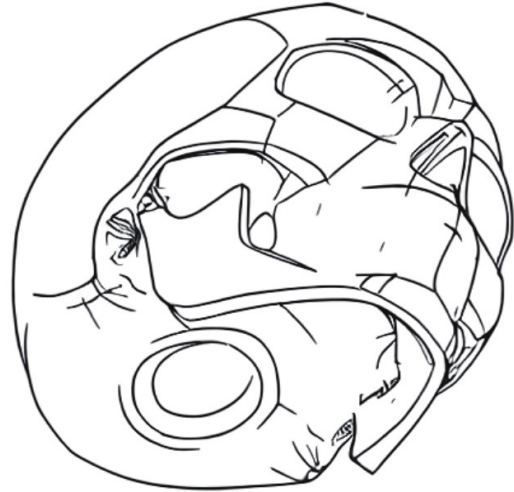
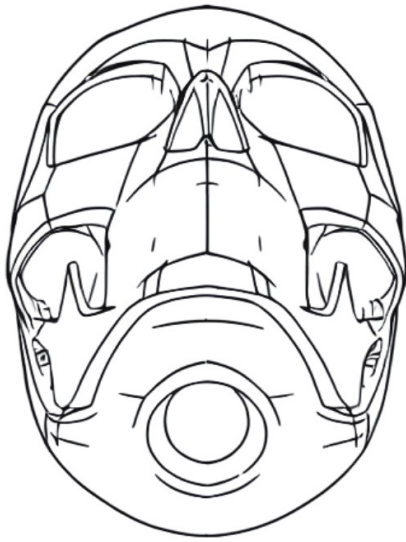


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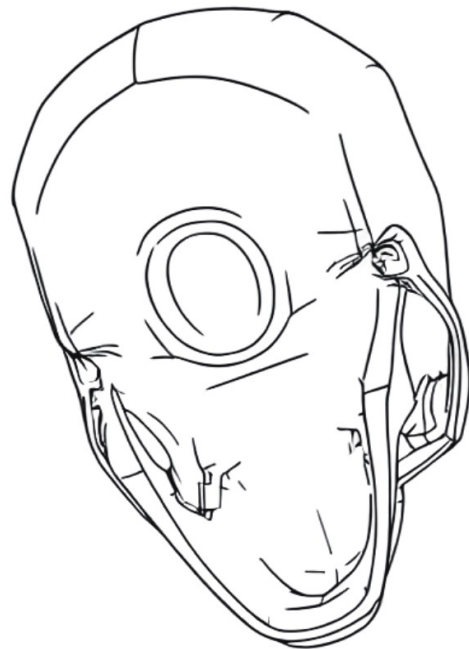
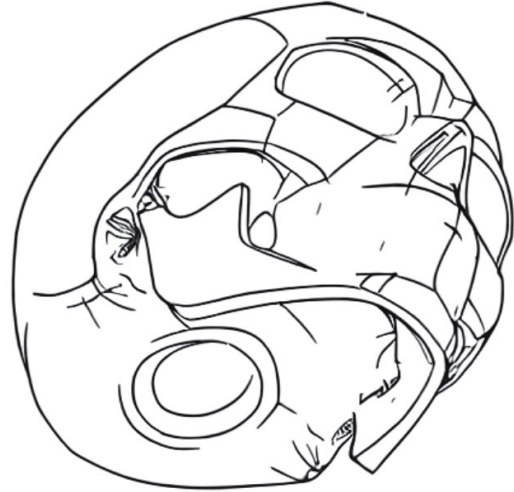
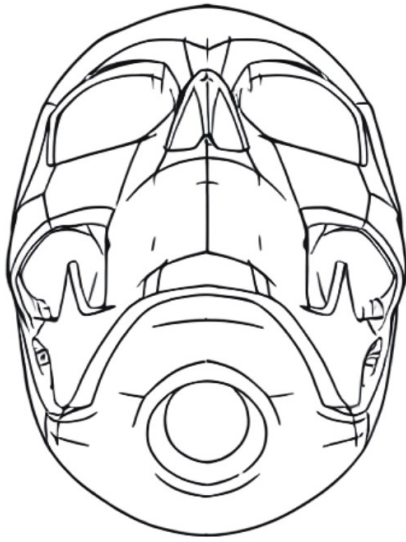
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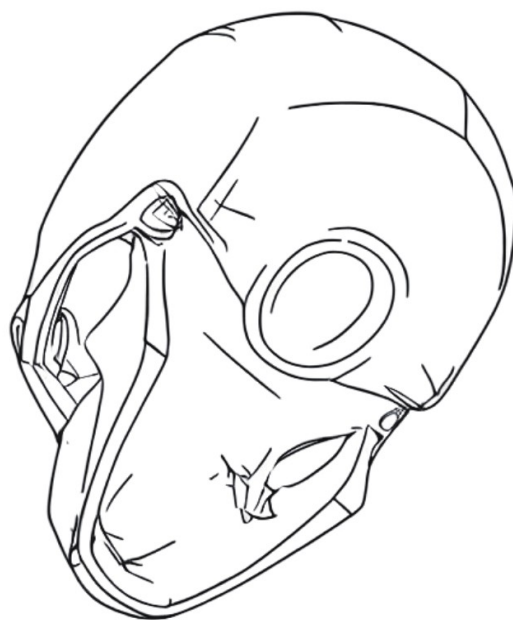
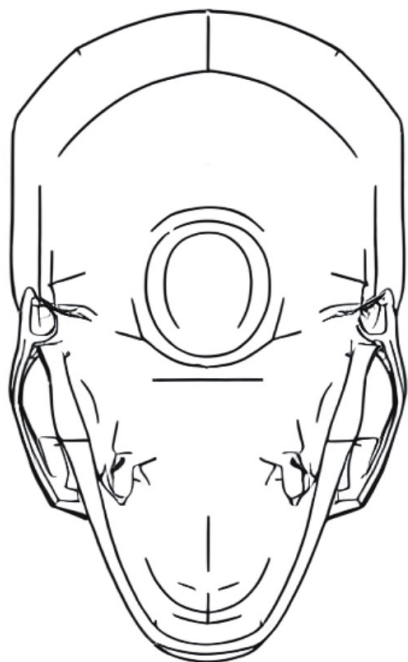
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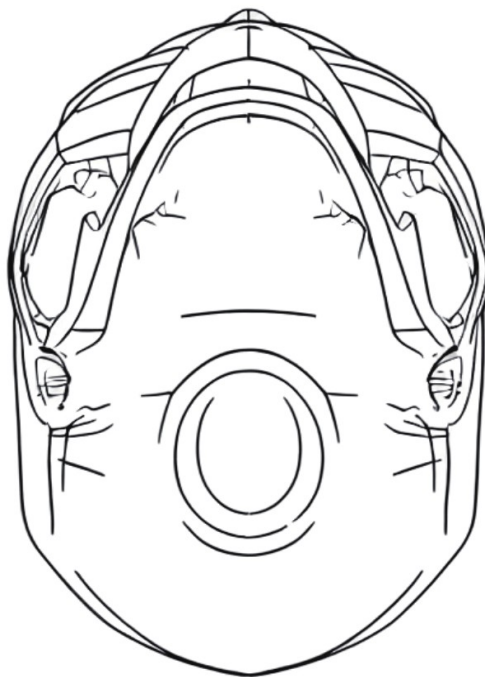
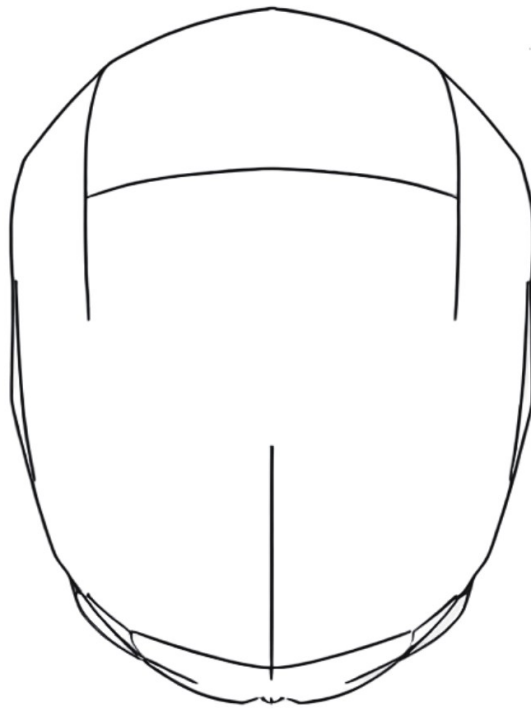


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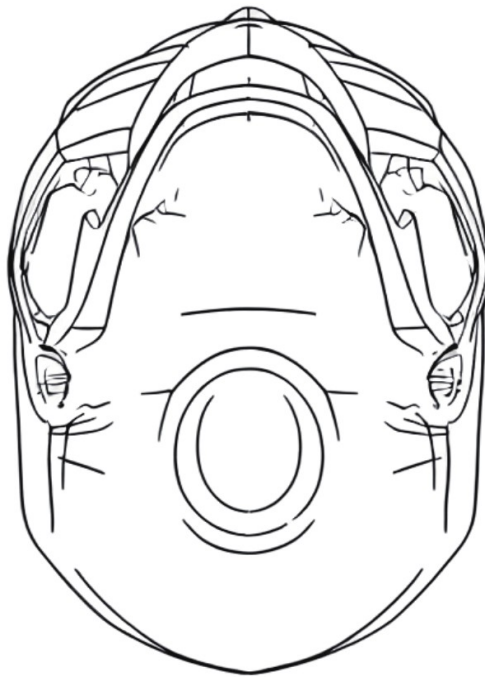
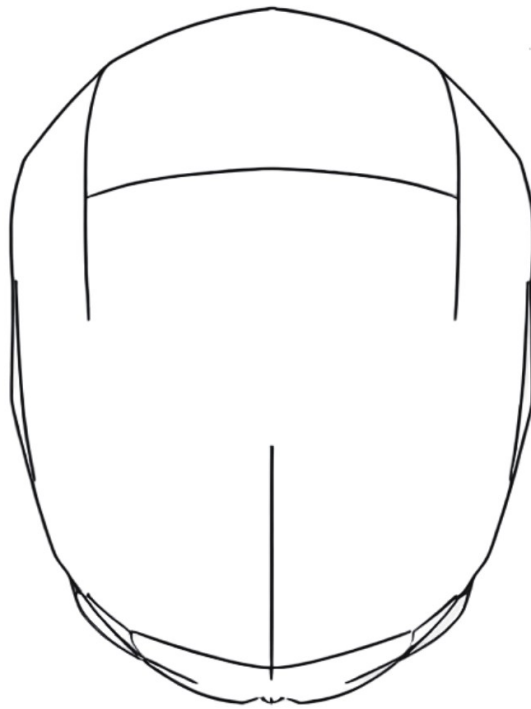
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HEAD DRAWING

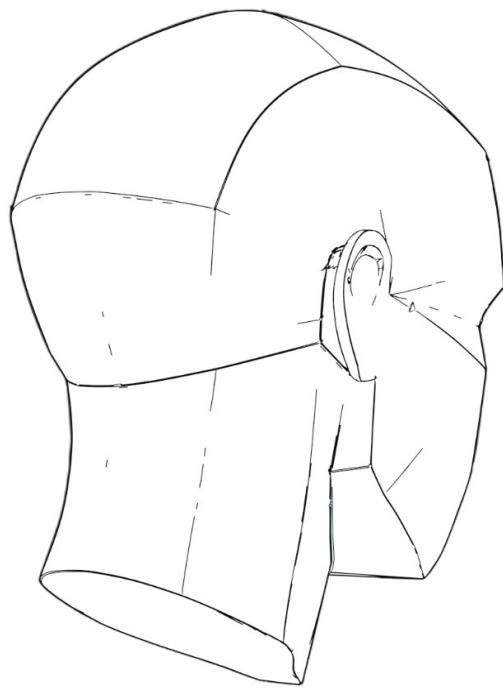
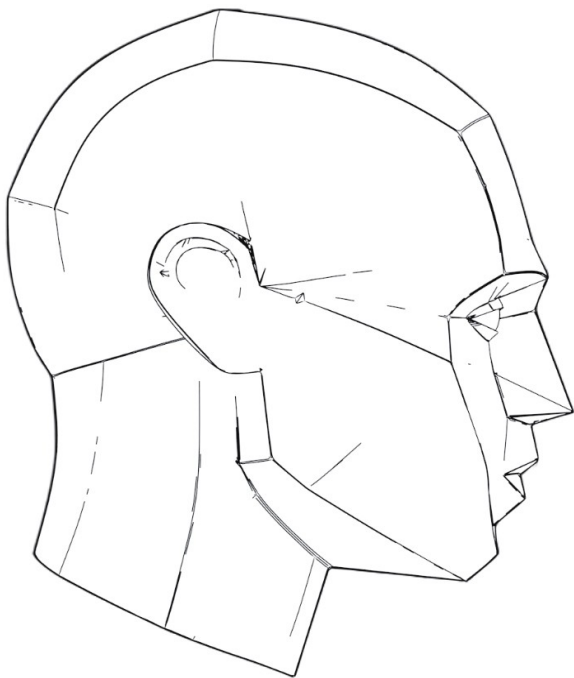
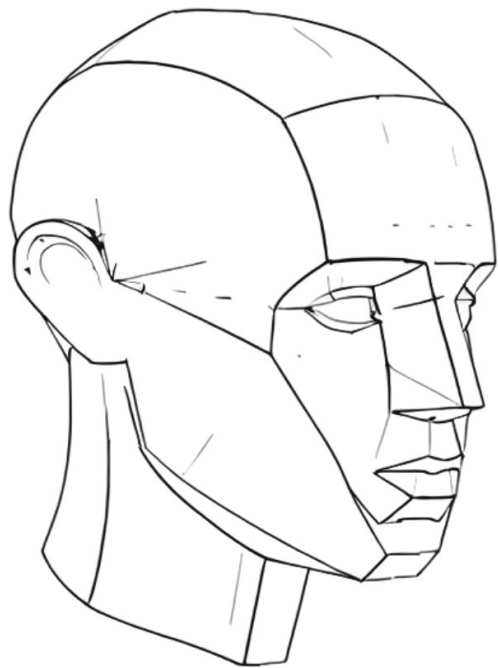
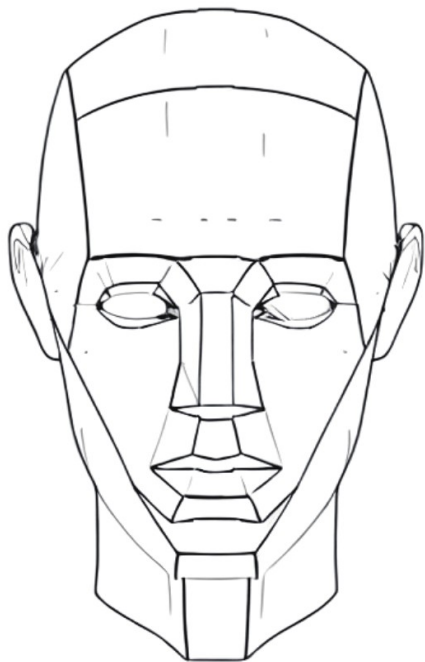
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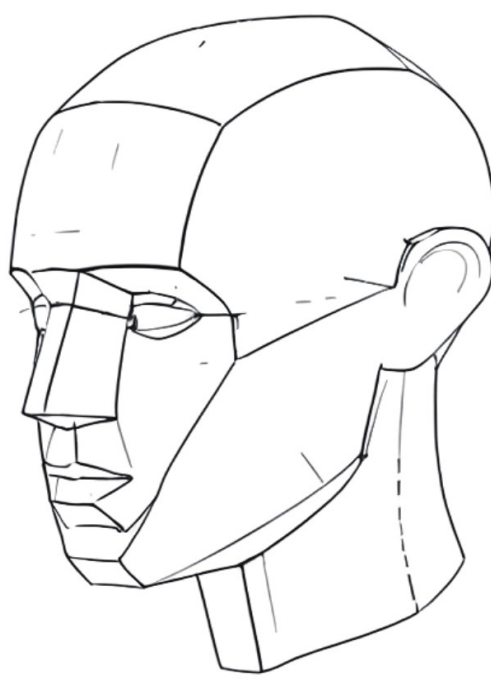
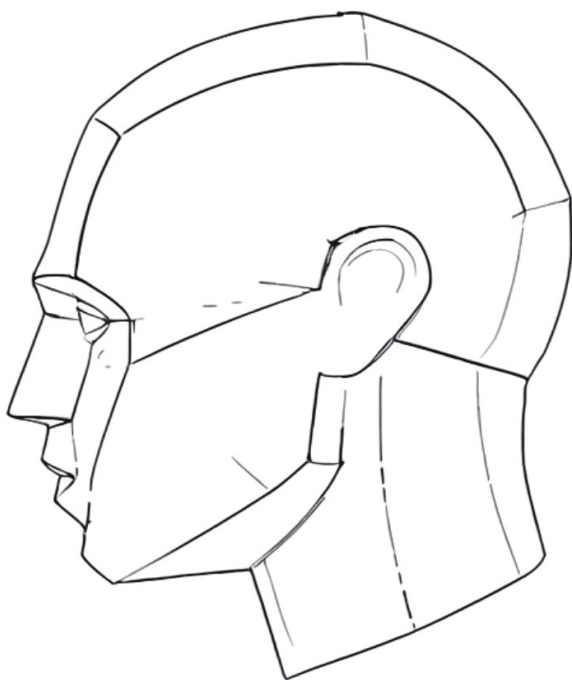
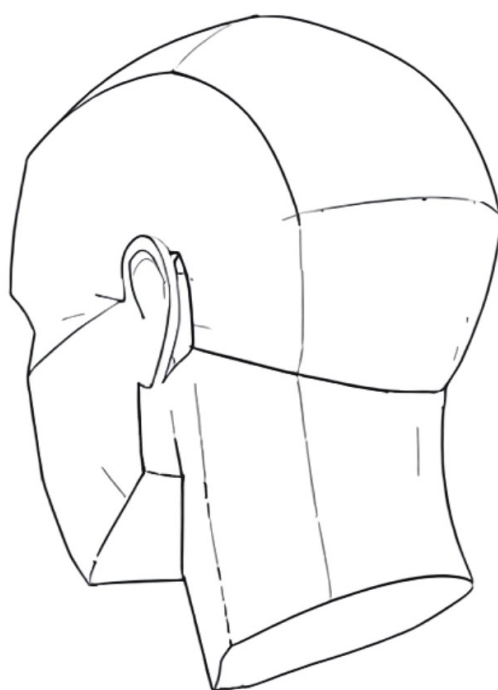
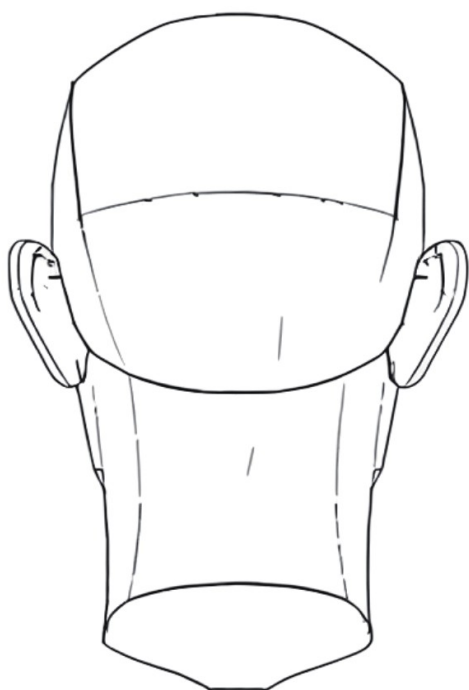


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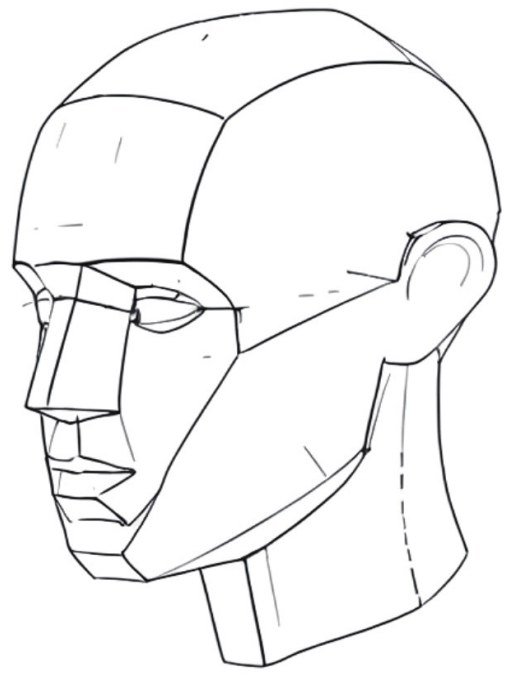
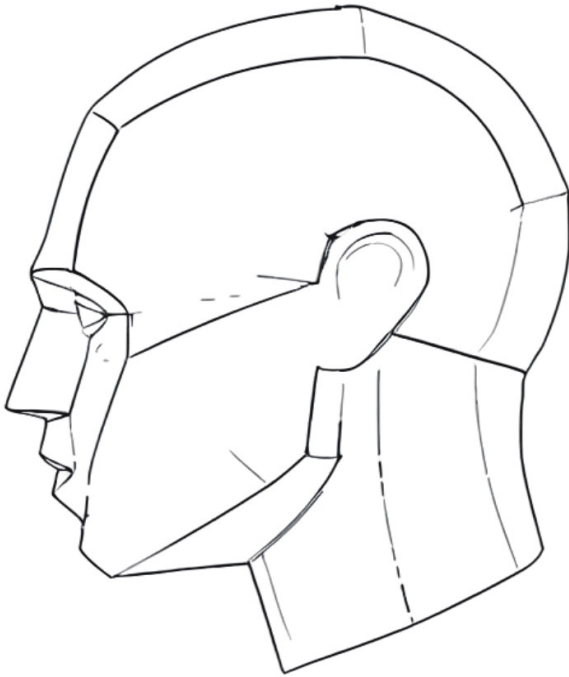
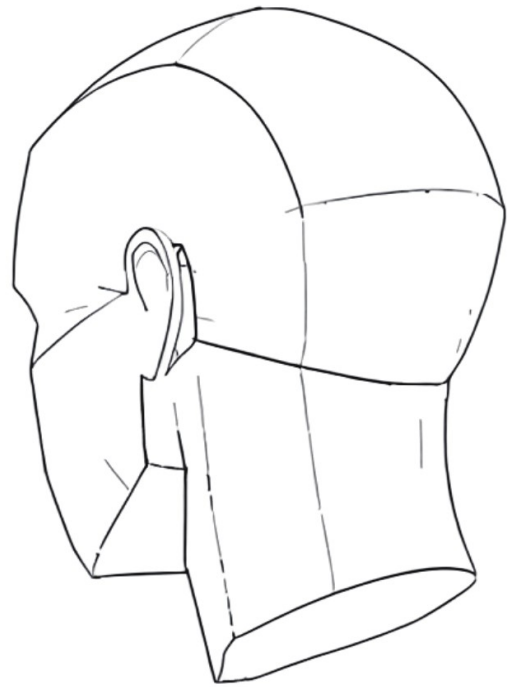
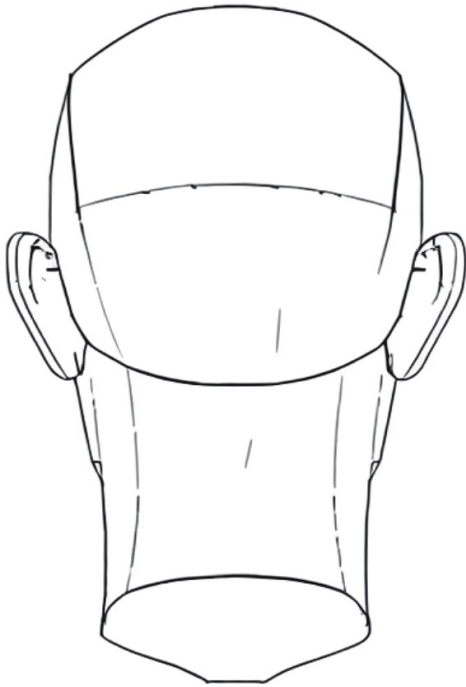
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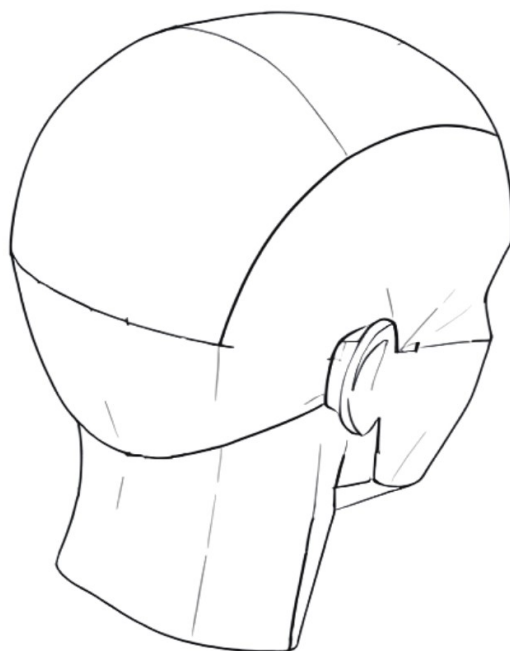
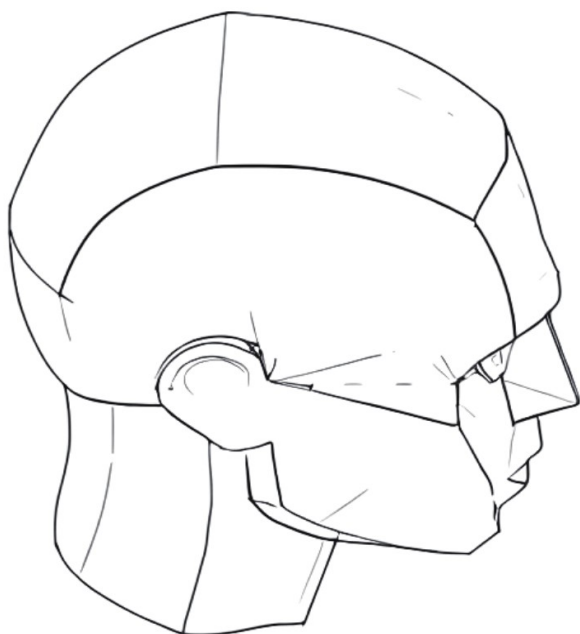
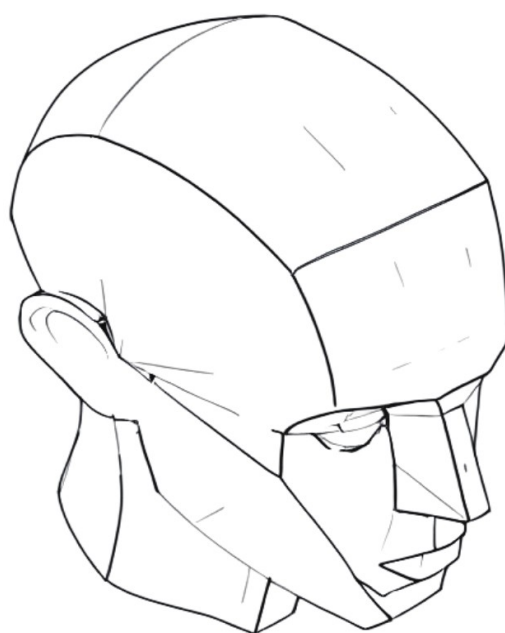
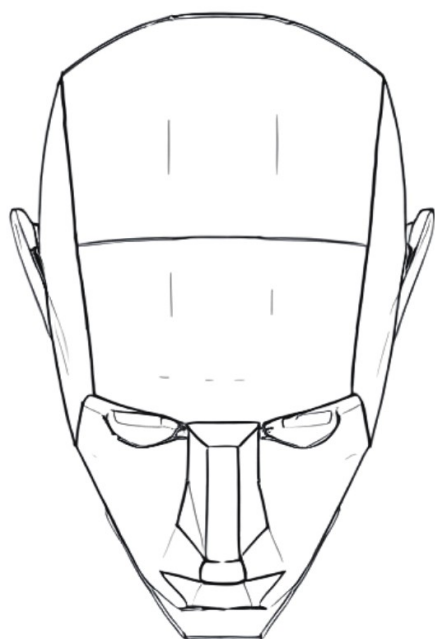
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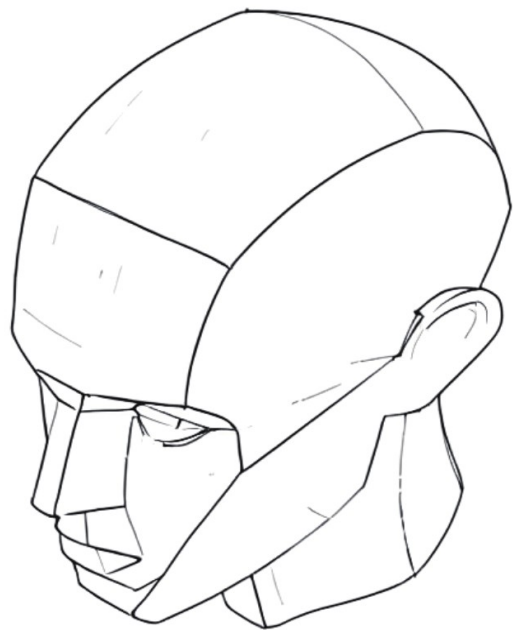
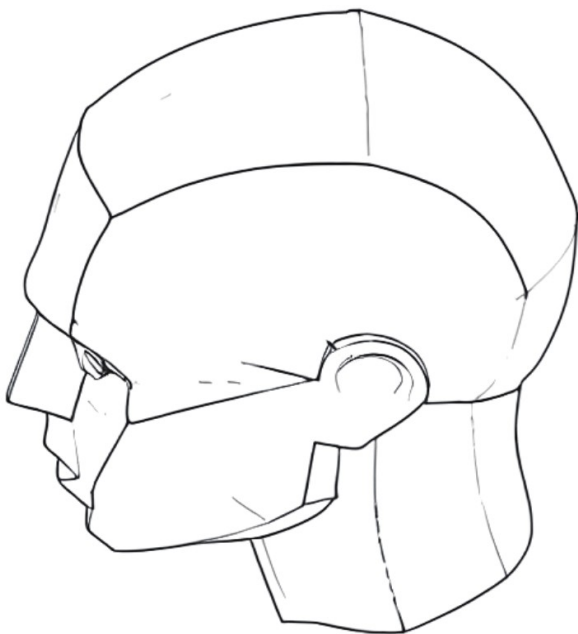
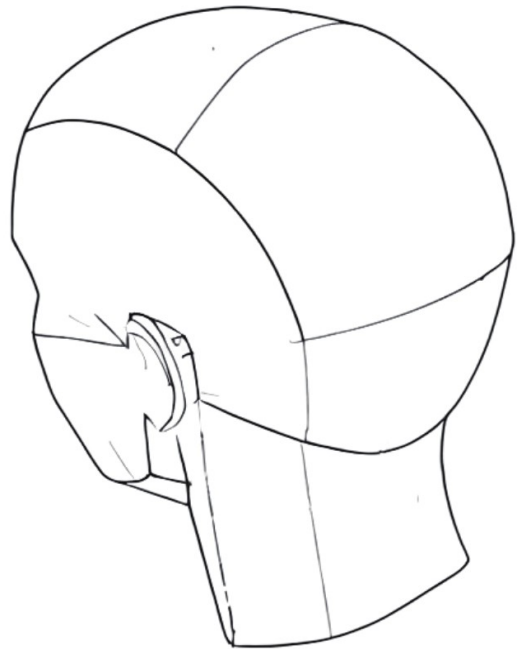
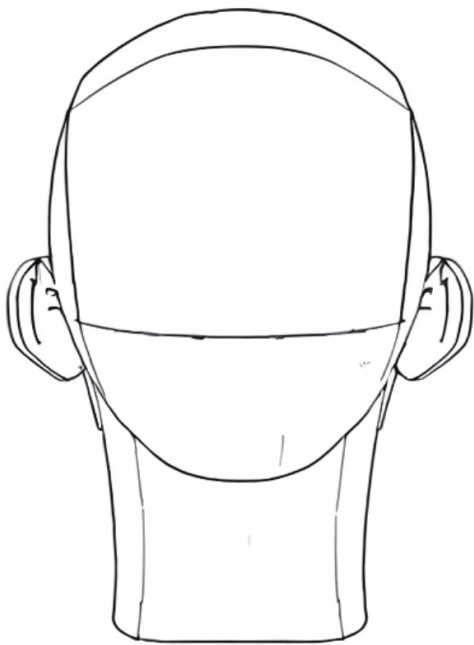


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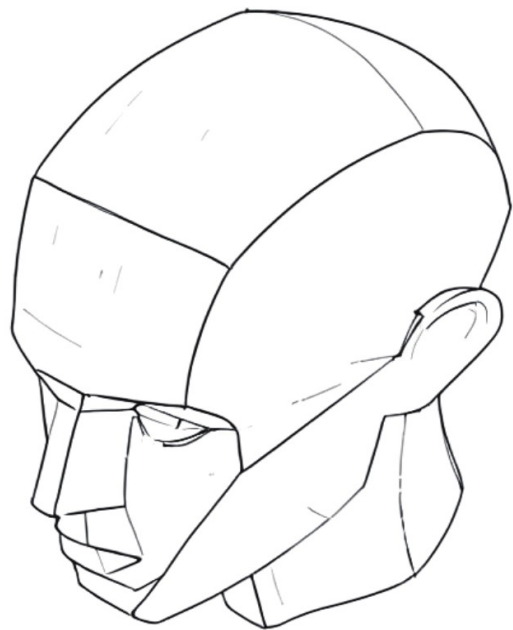
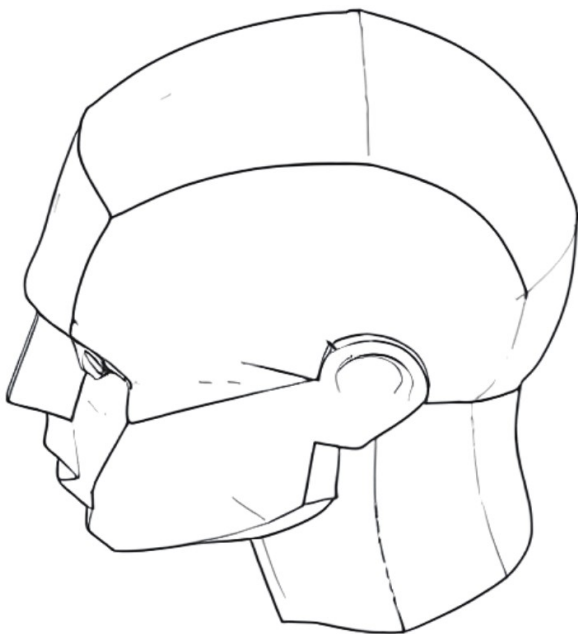
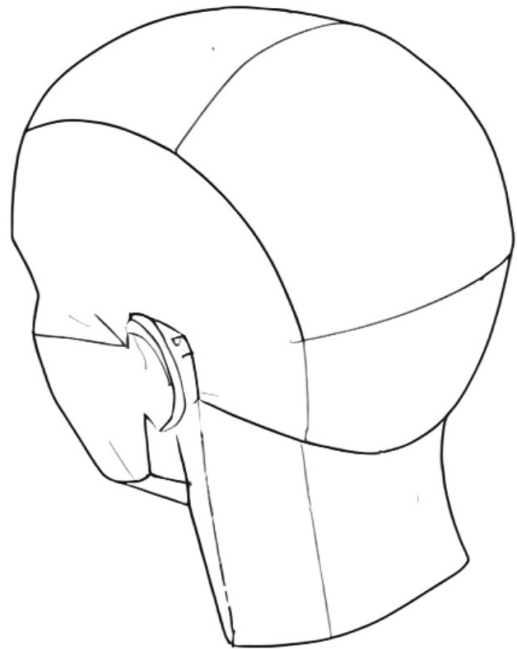
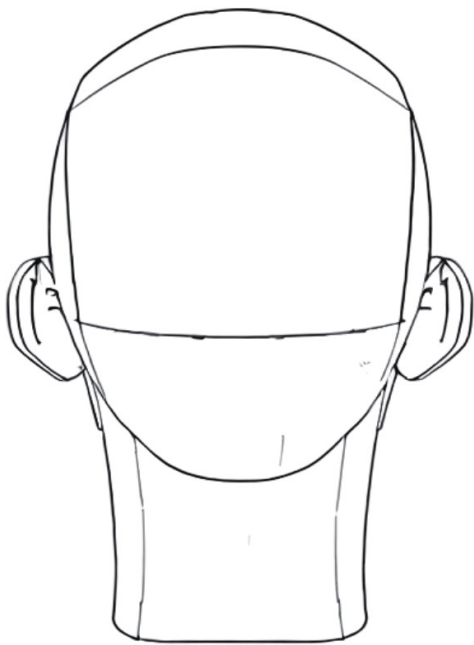
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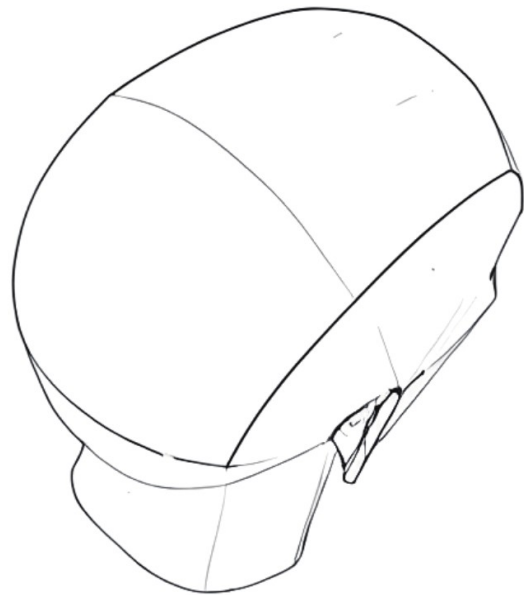
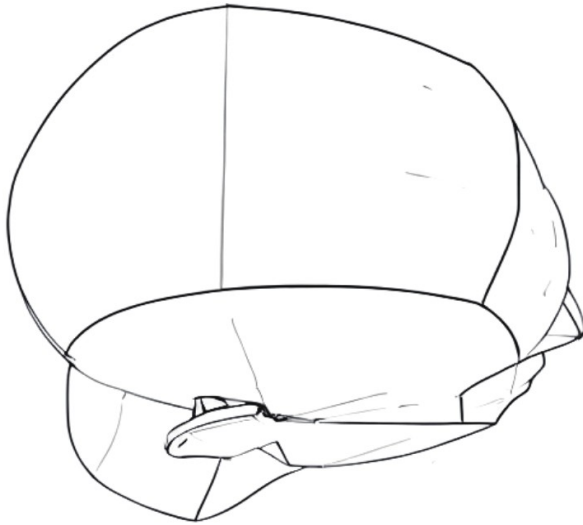
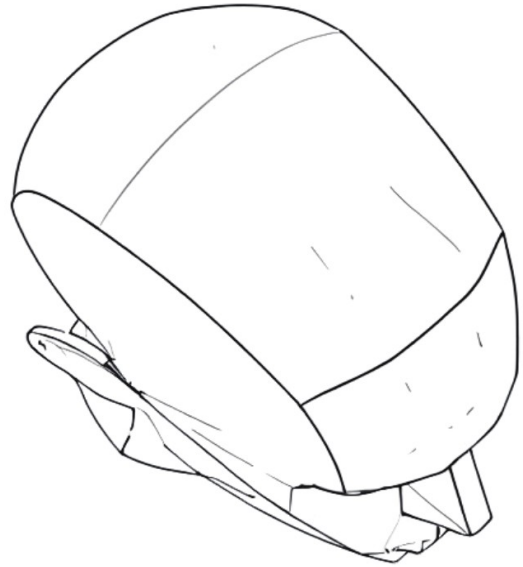
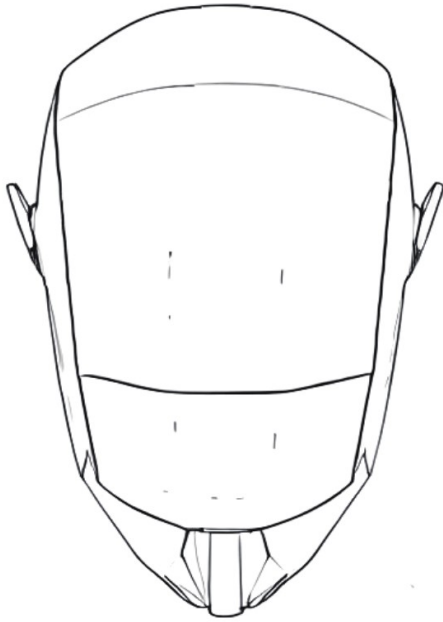
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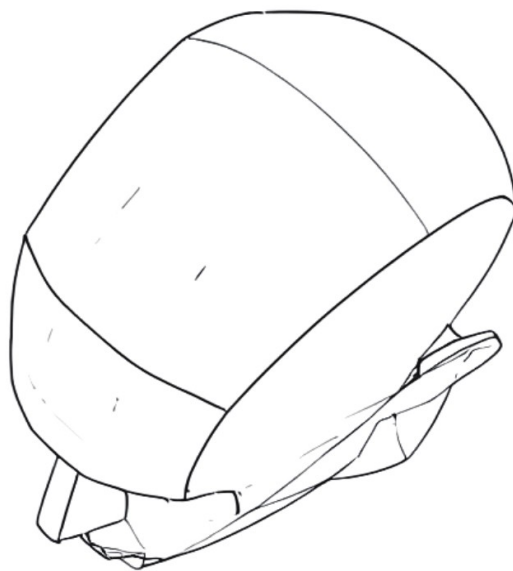
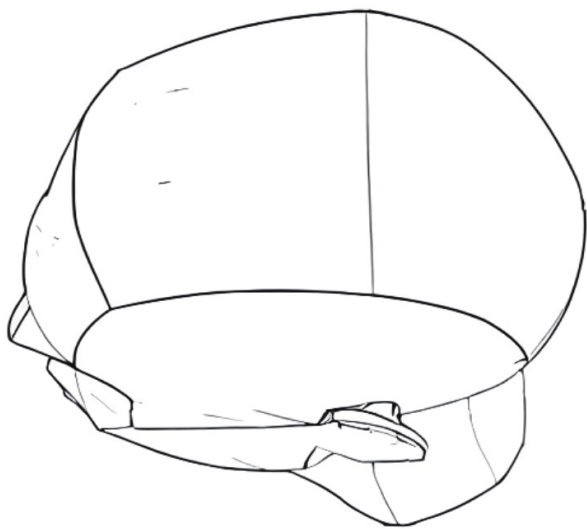
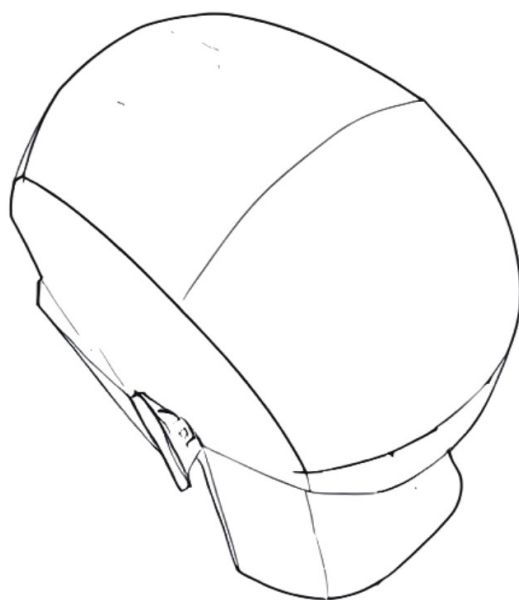
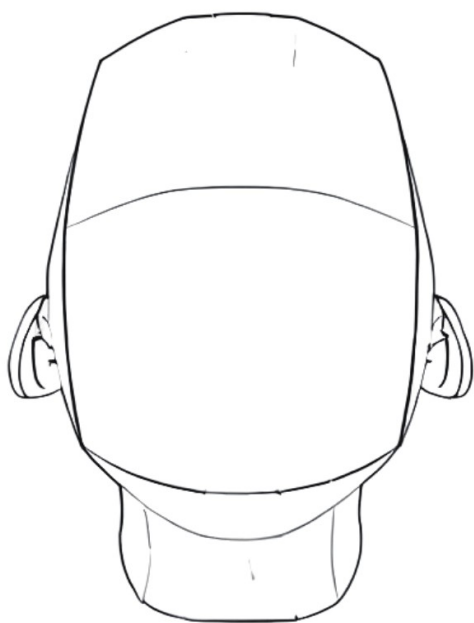


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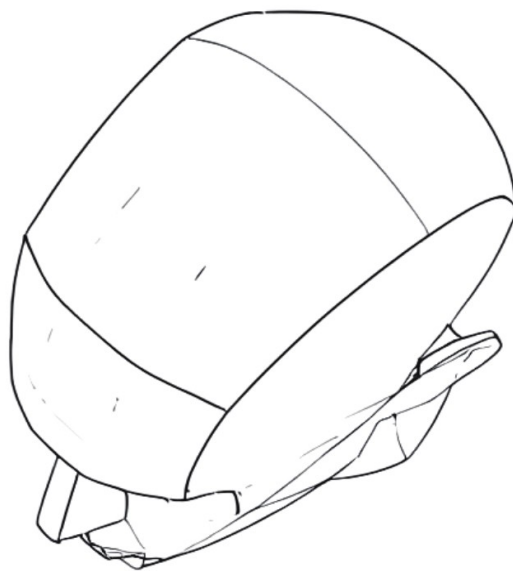
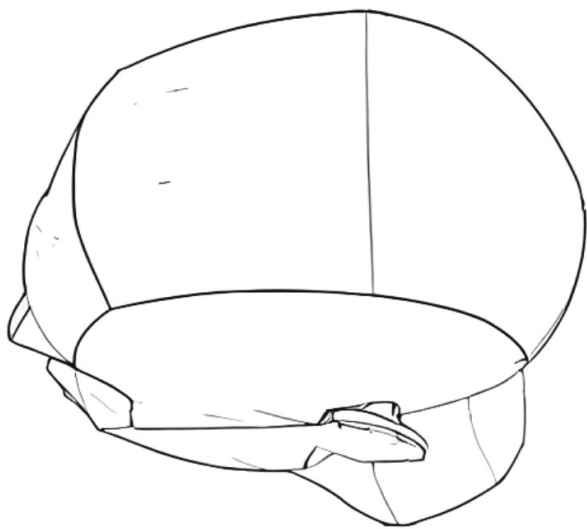
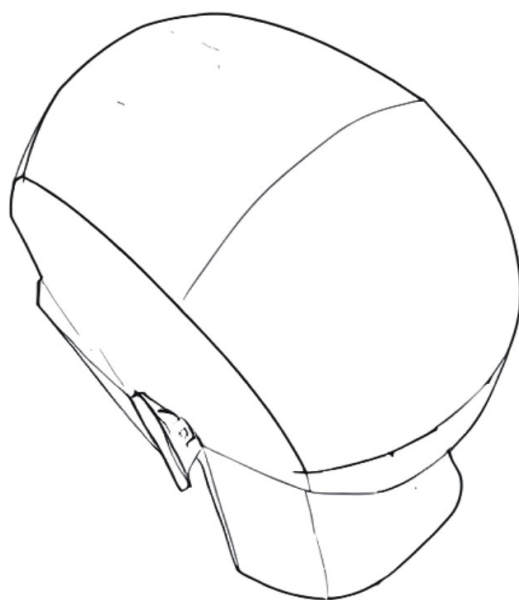
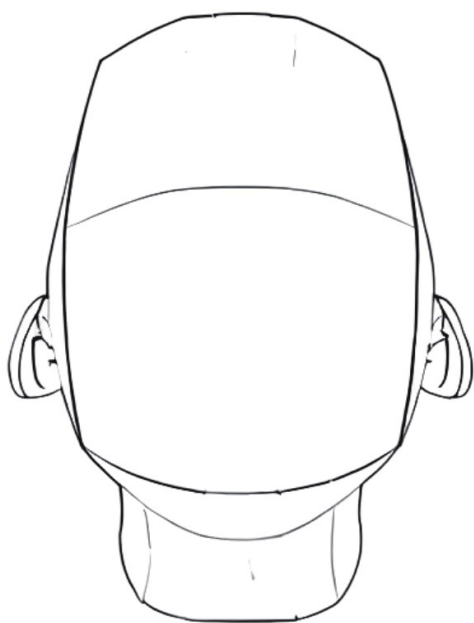
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HEAD DRAWING

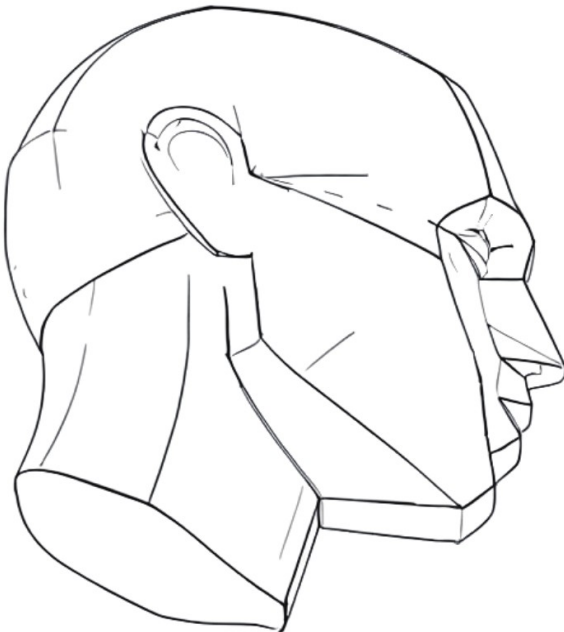
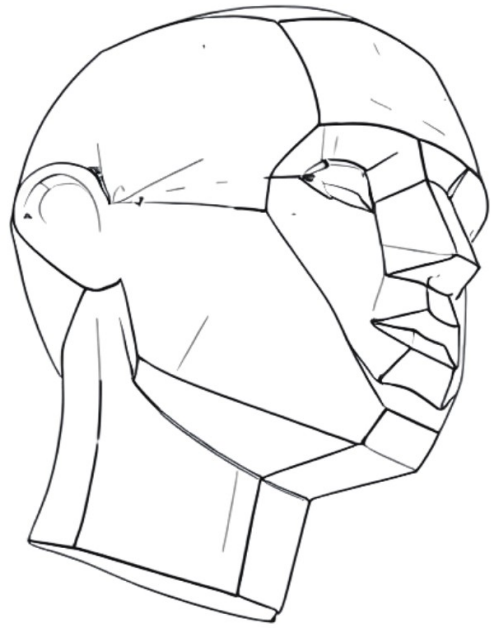
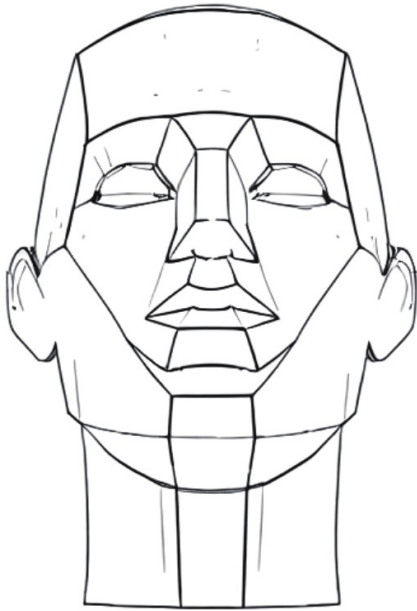
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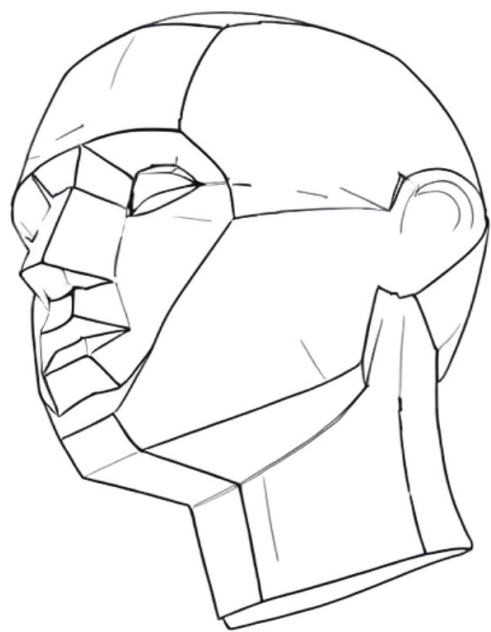
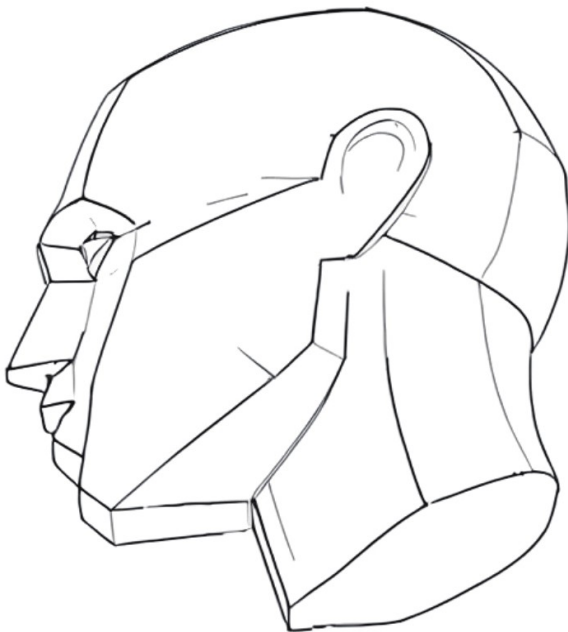
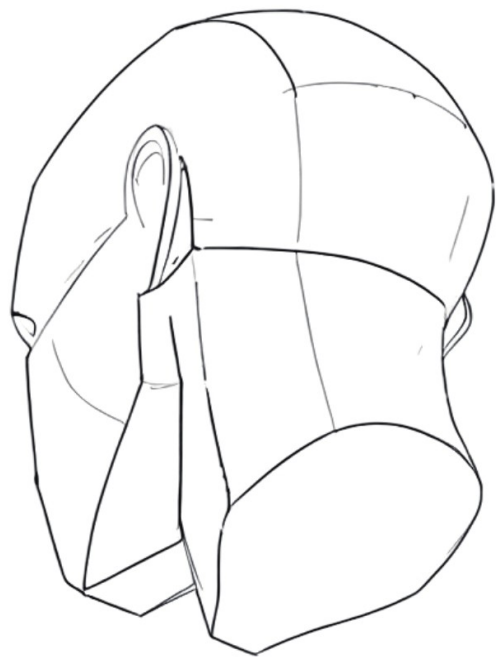
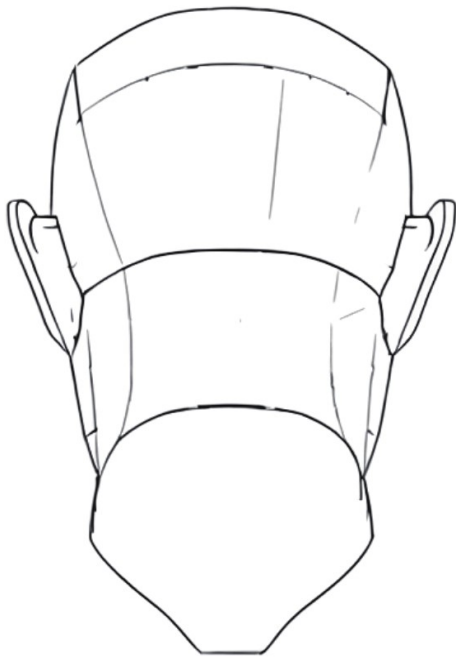


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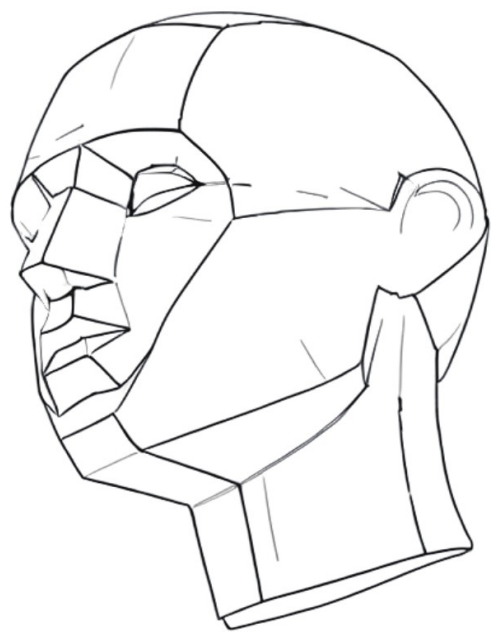
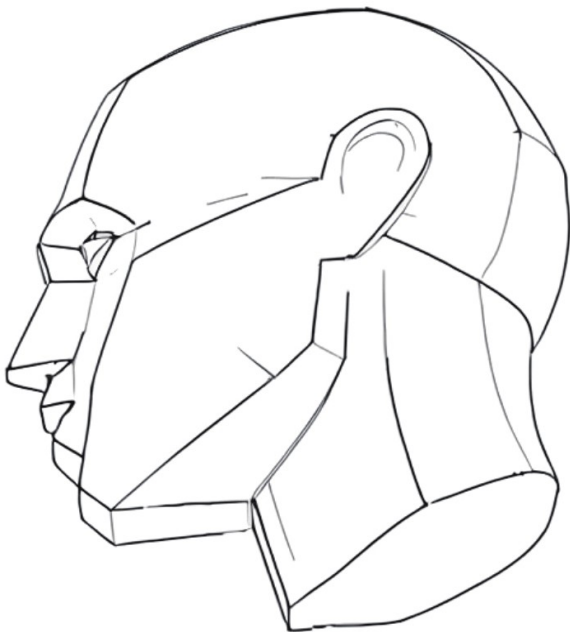
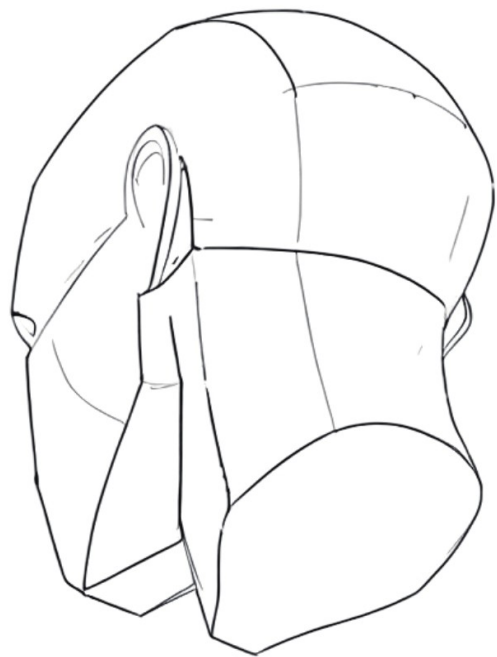
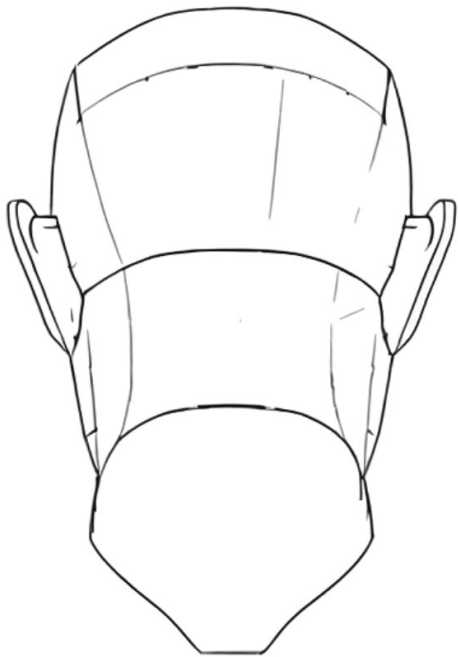
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HEAD DRAWING

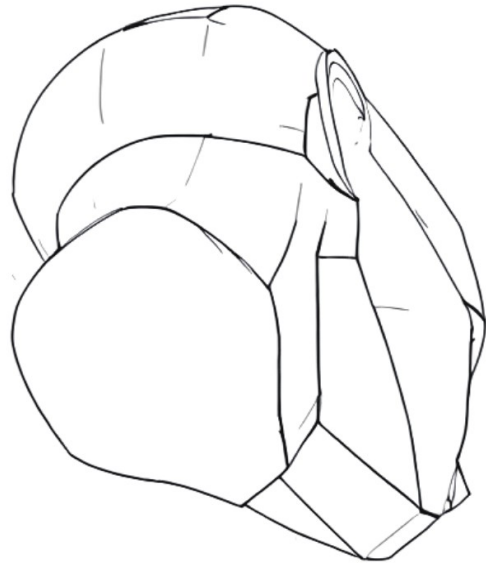
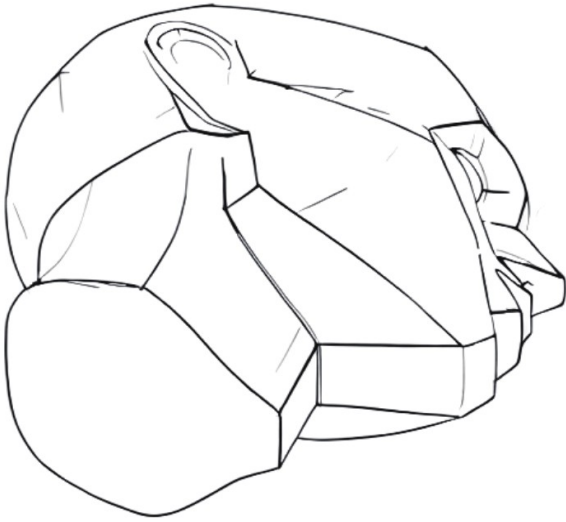
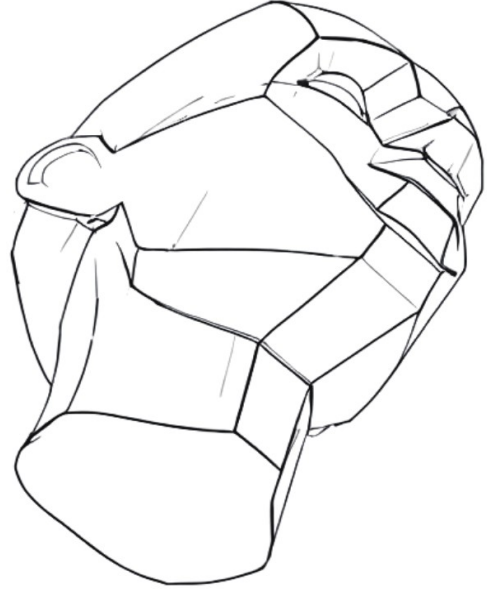
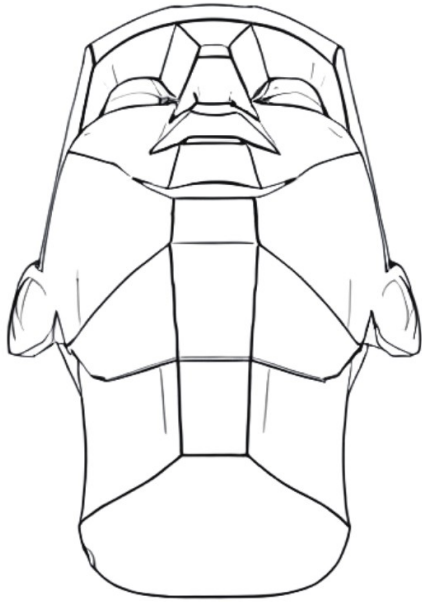
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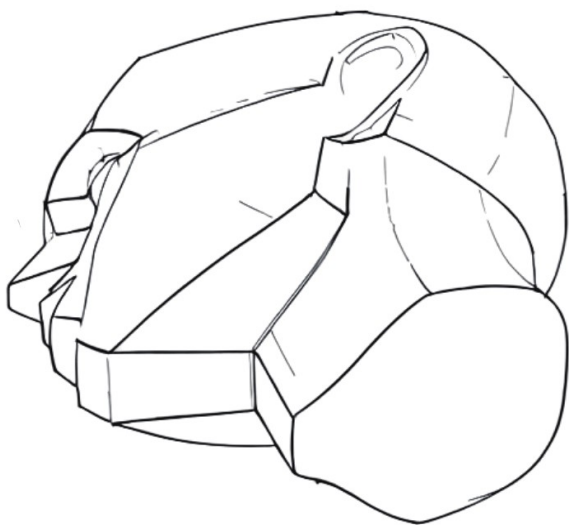
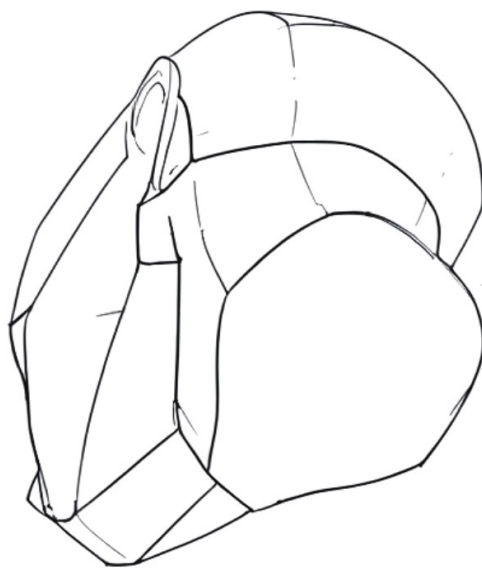
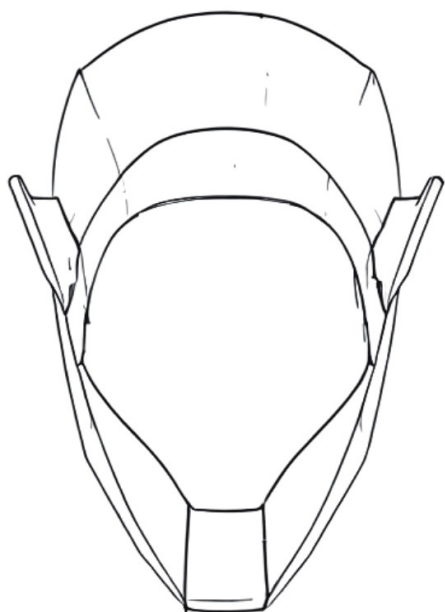


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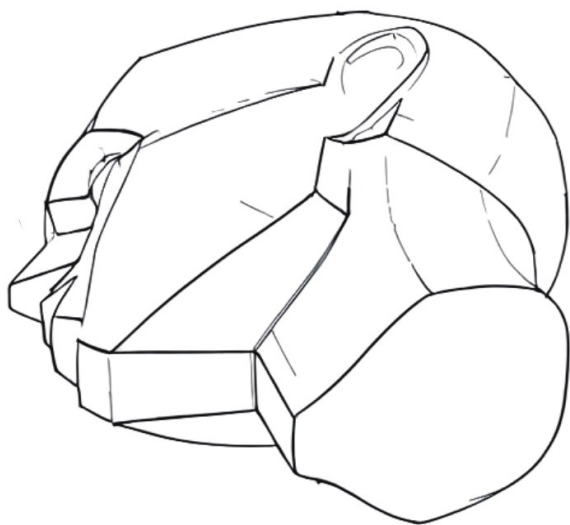
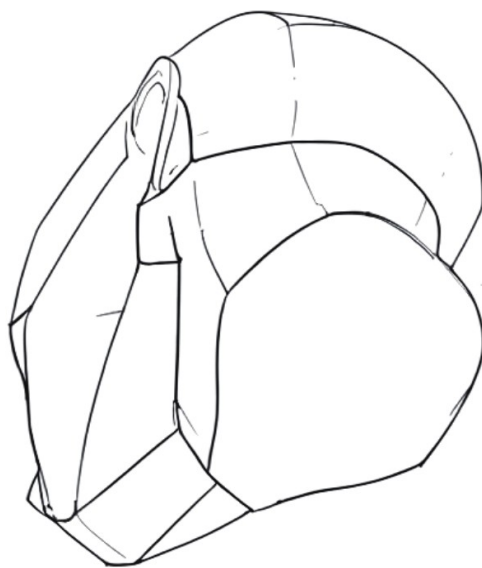
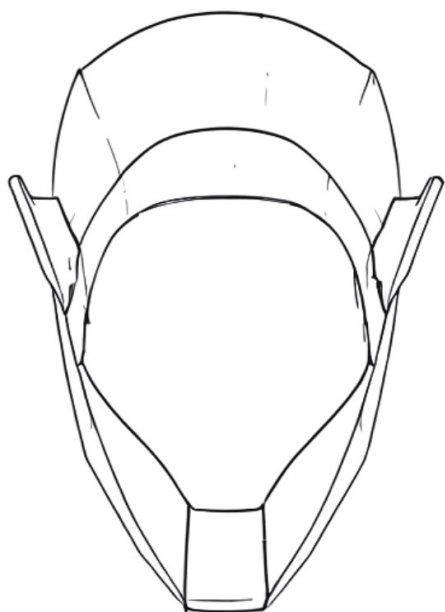
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HEAD DRAWING

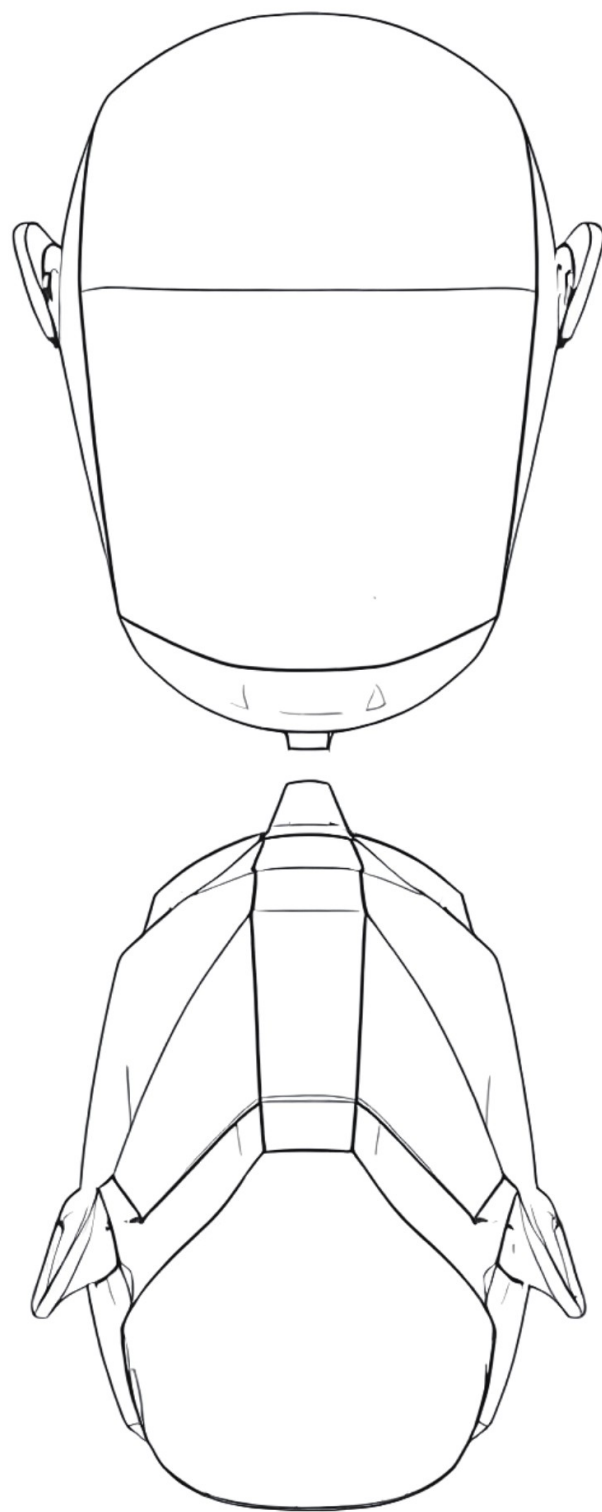
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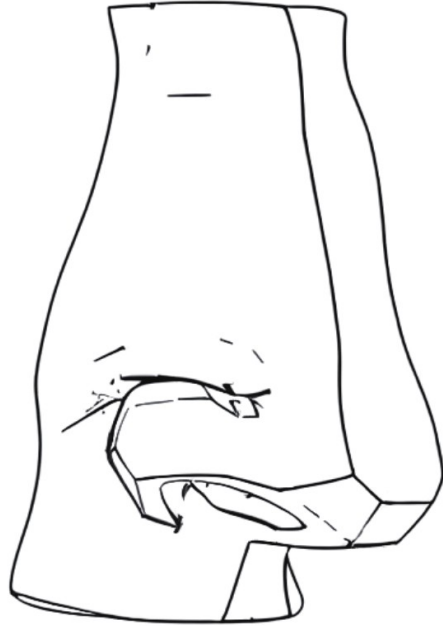
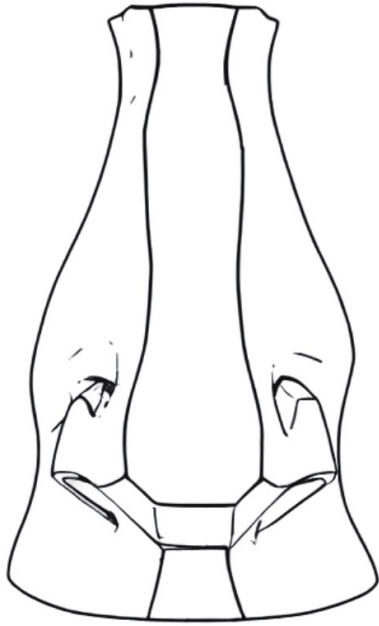


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174

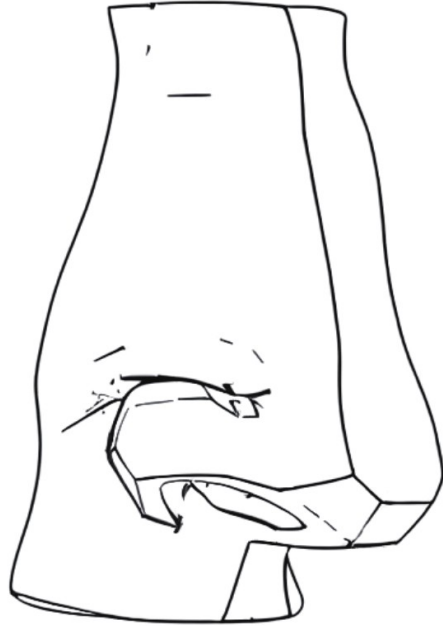
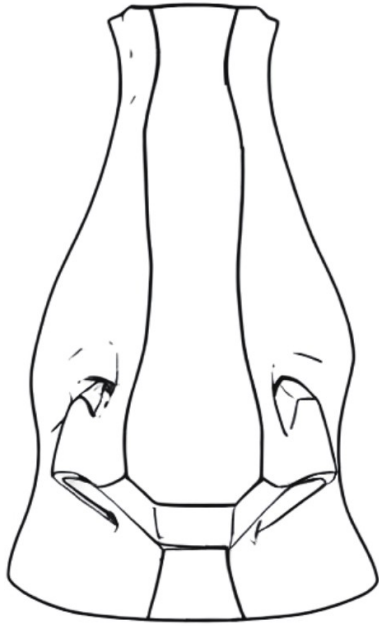
175





HEAD DRAWING

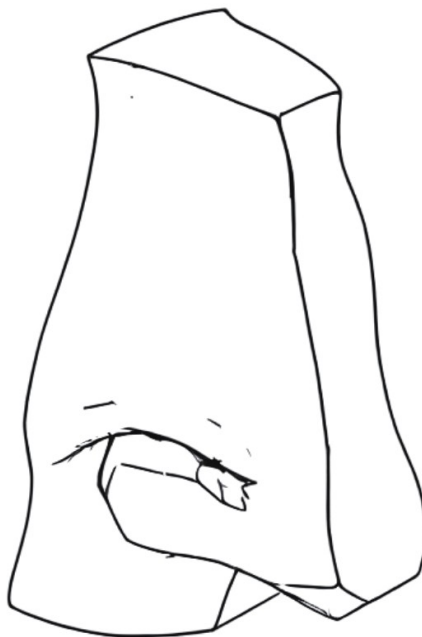
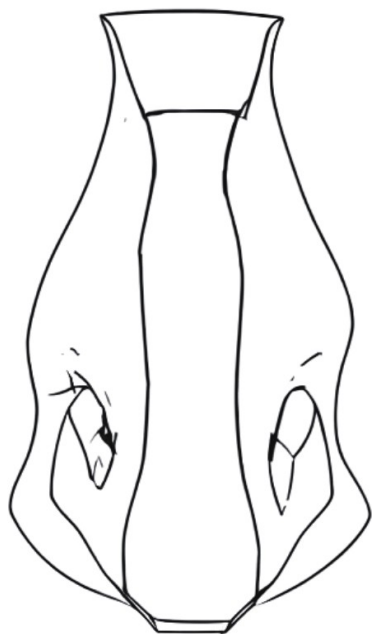
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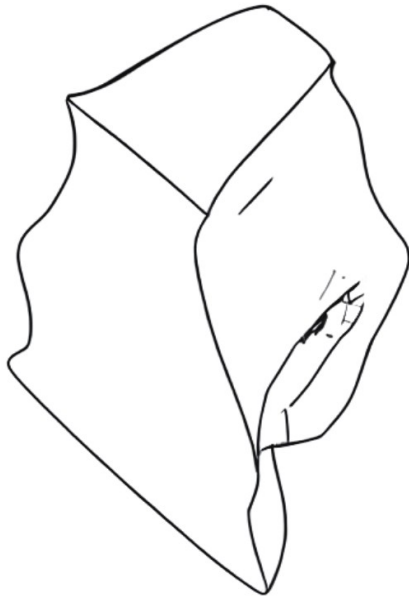
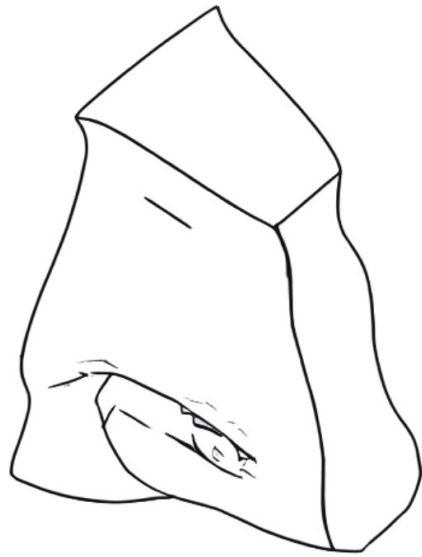
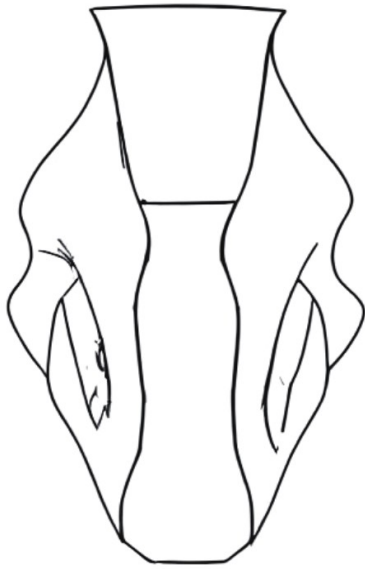


HEAD DRAWING

176

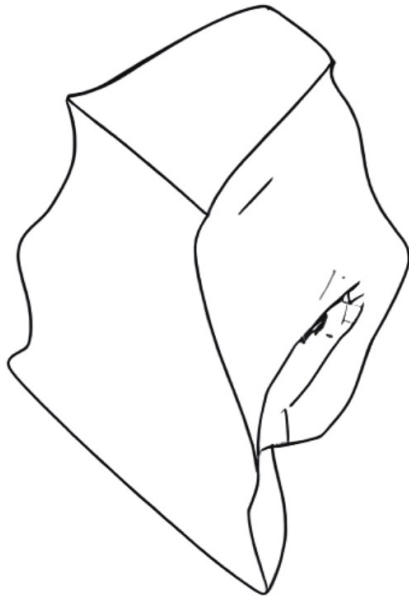
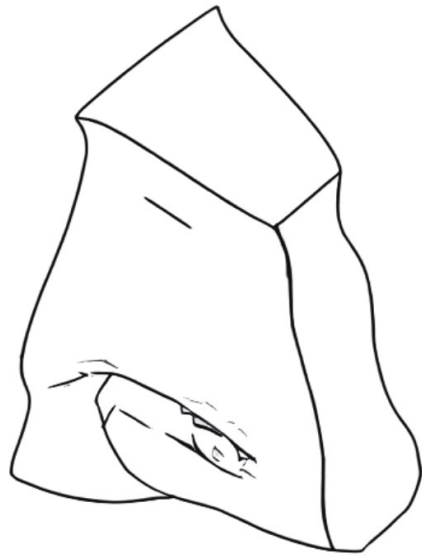
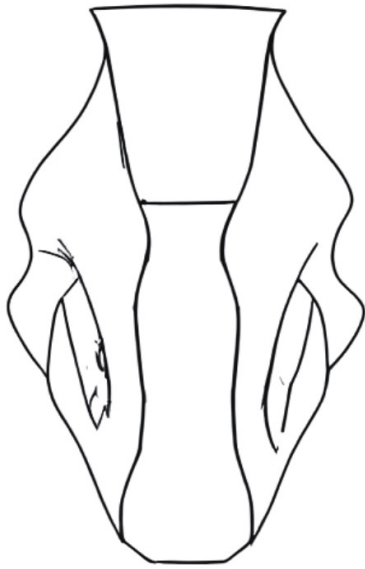
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HEAD DRAWING

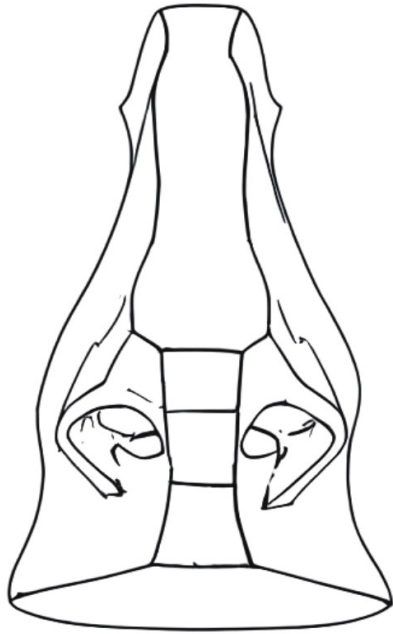
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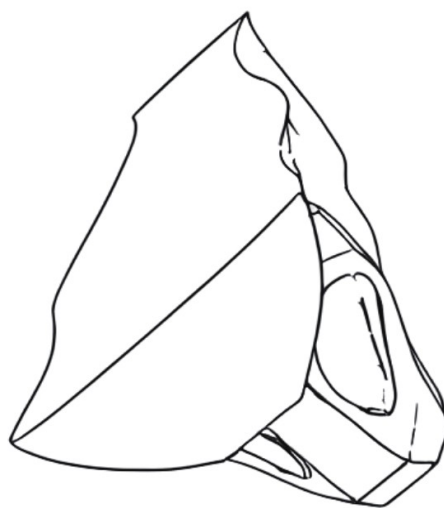
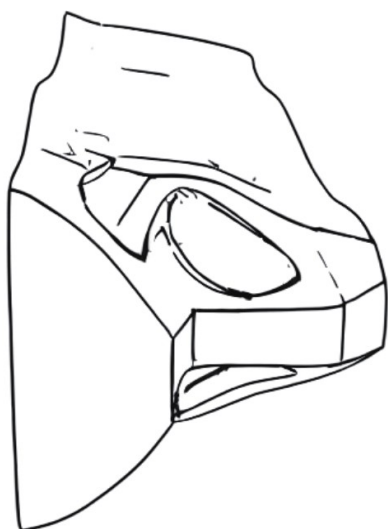
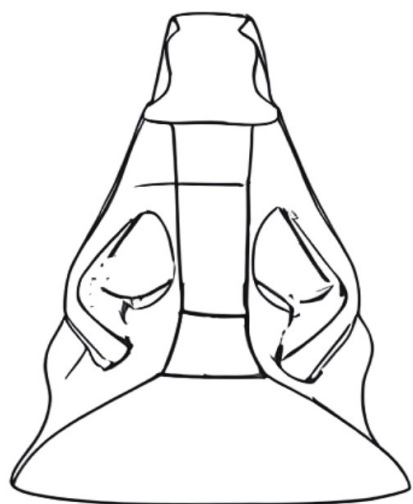


HEAD DRAWING

178

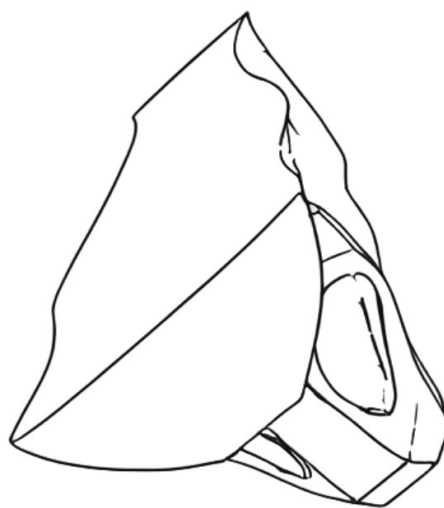
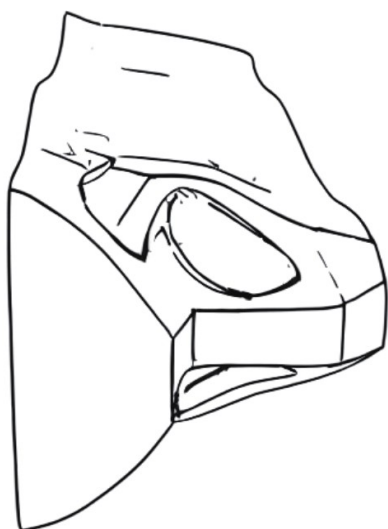
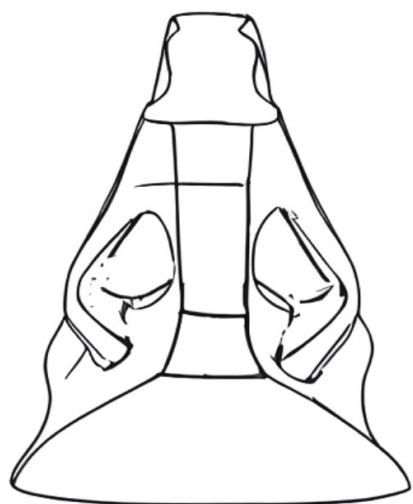
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HEAD DRAWING

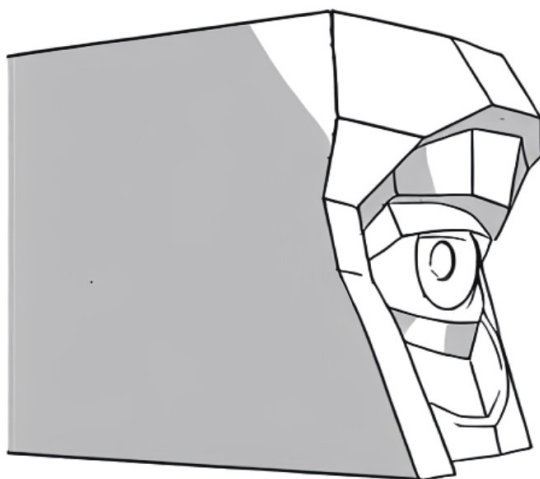
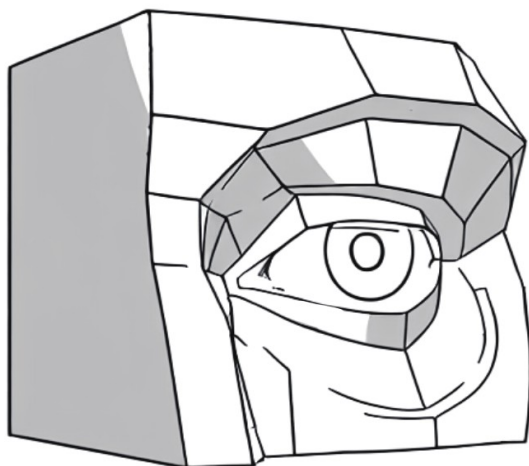
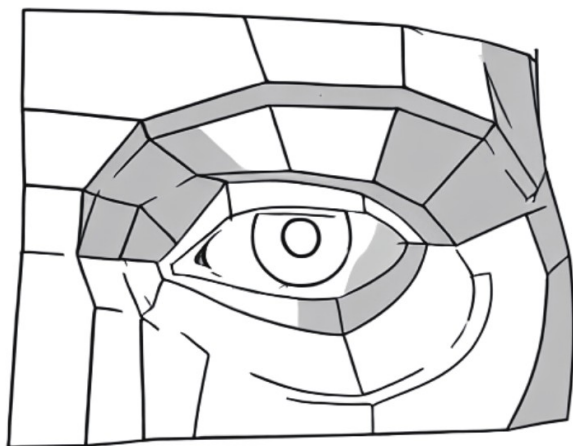
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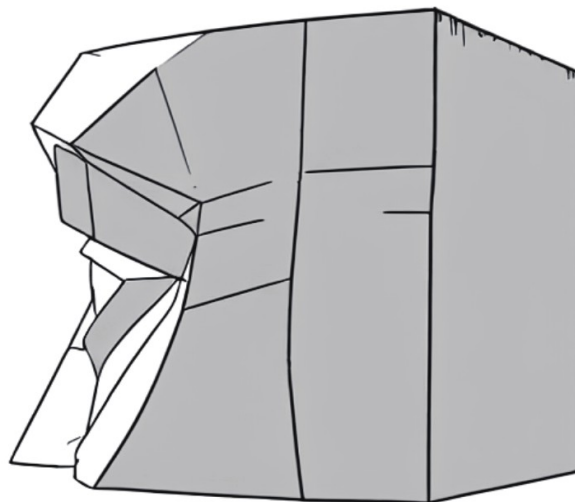
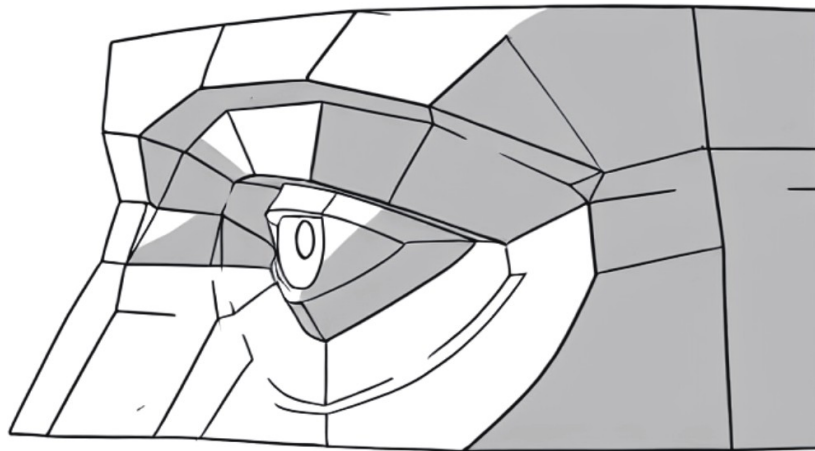
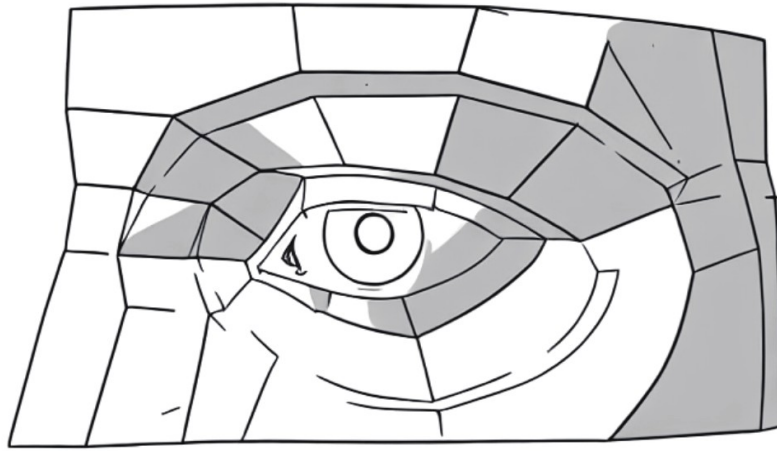


HEAD DRAWING

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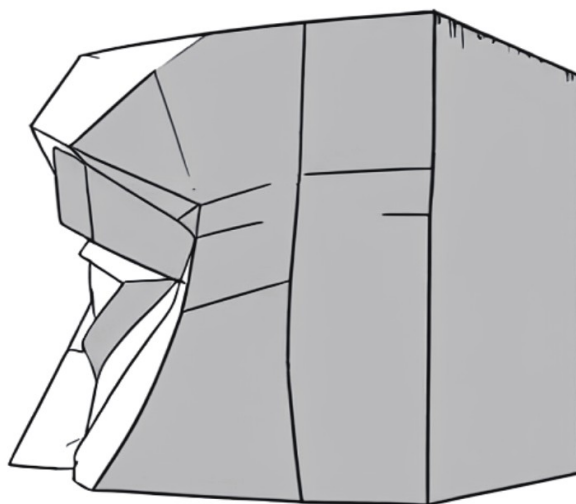
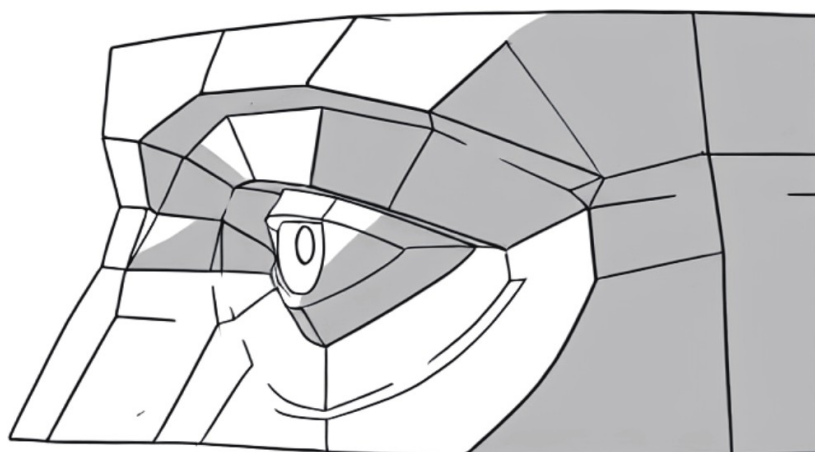
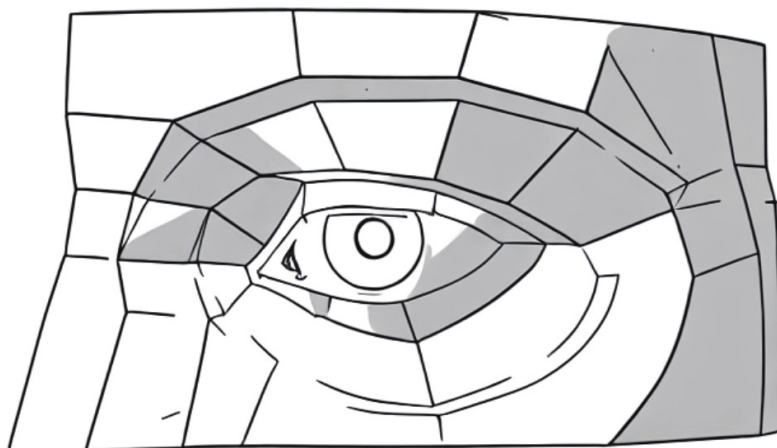
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HEAD DRAWING

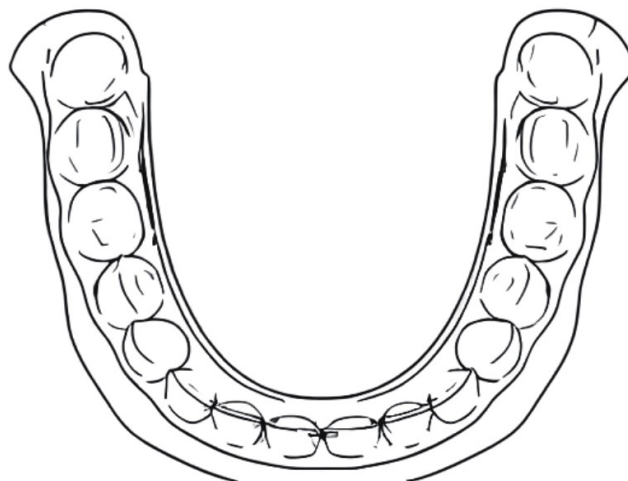
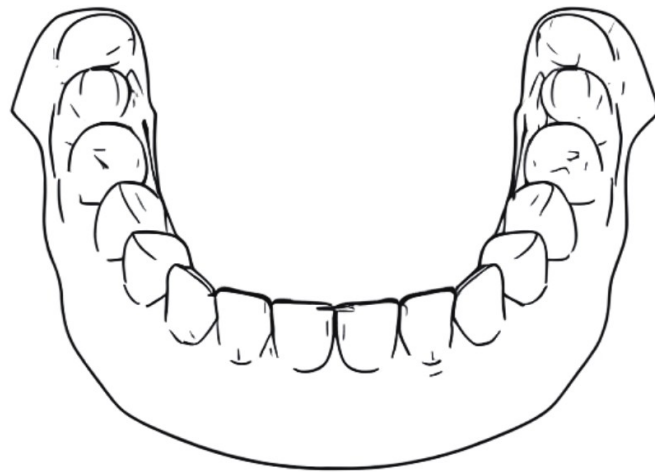
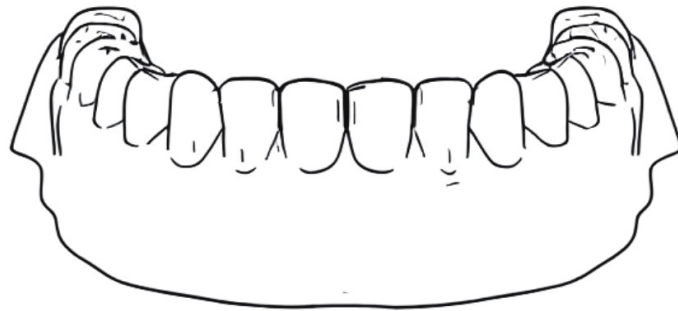
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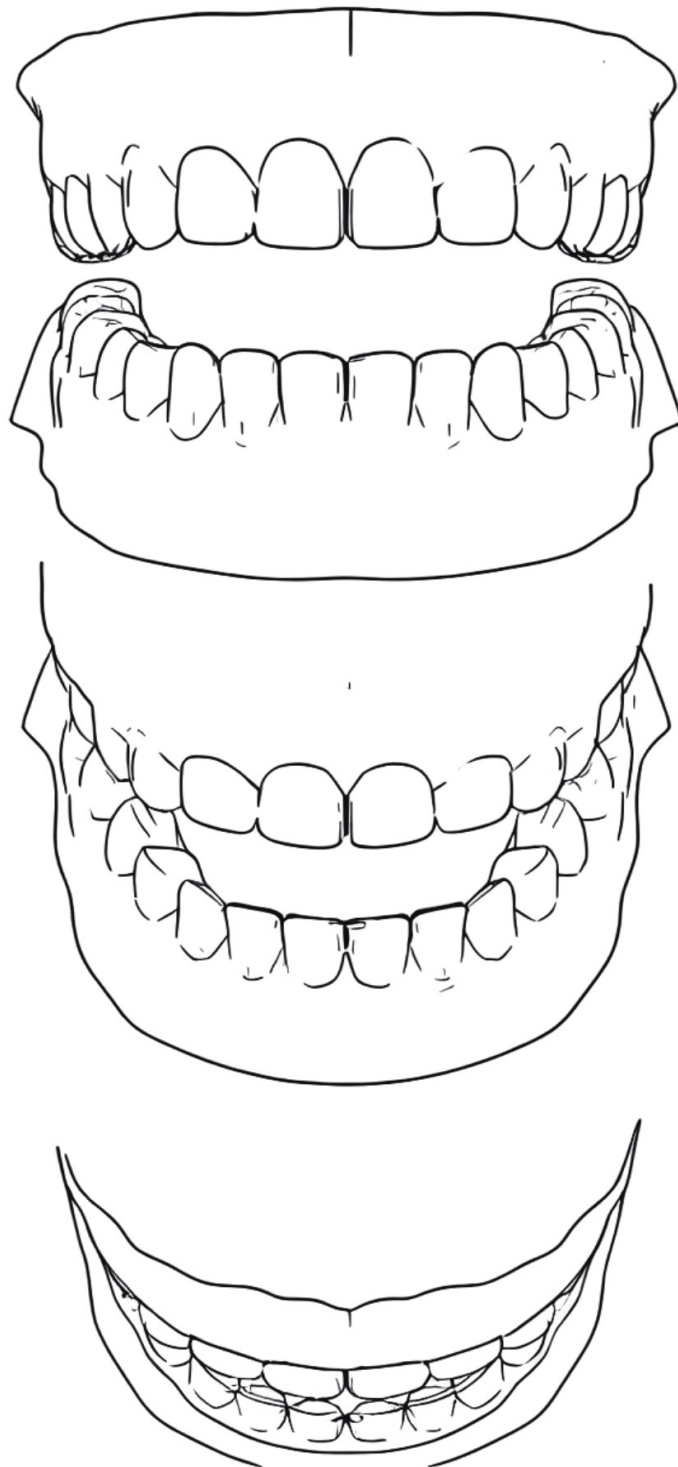


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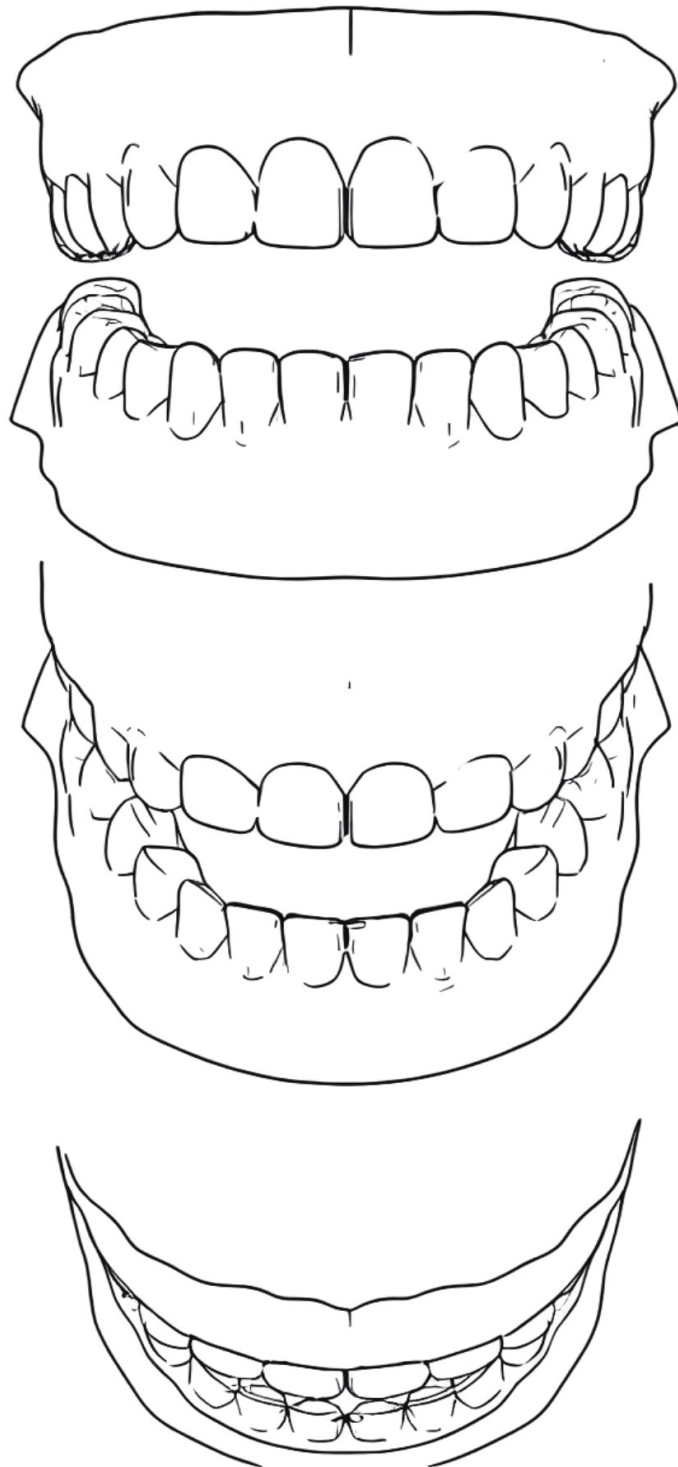
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HEAD DRAWING

184

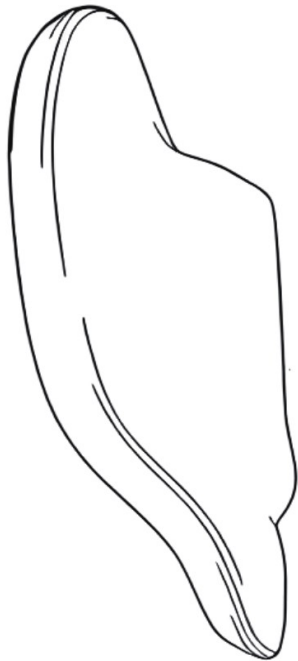
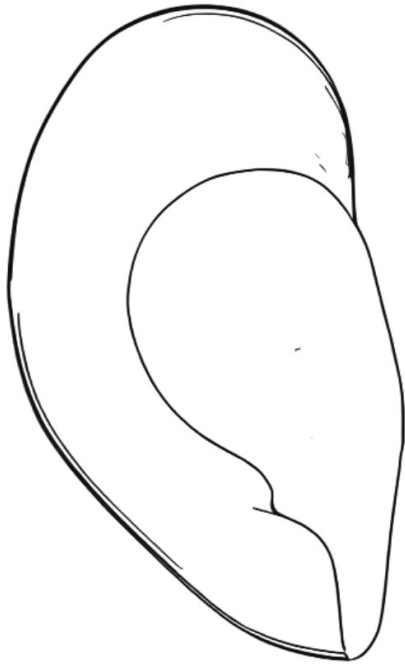


HEAD DRAWING

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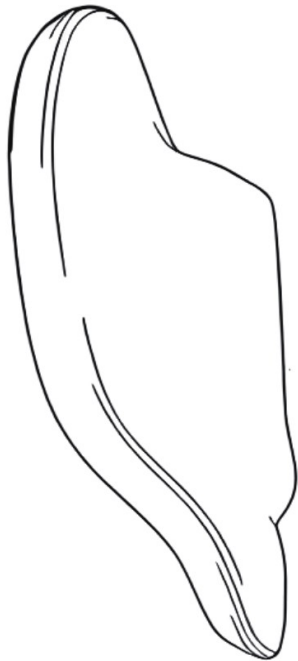
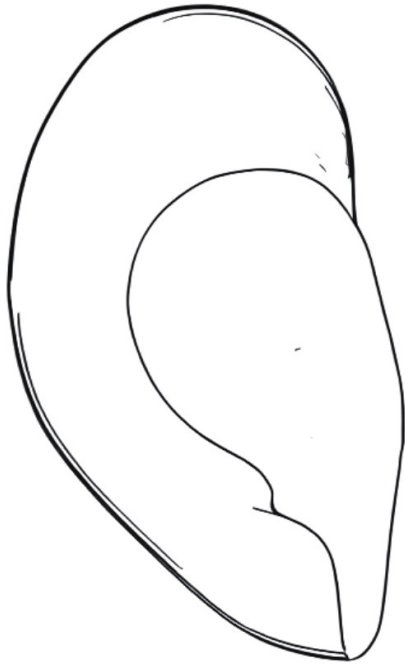
185





HEAD DRAWING

186

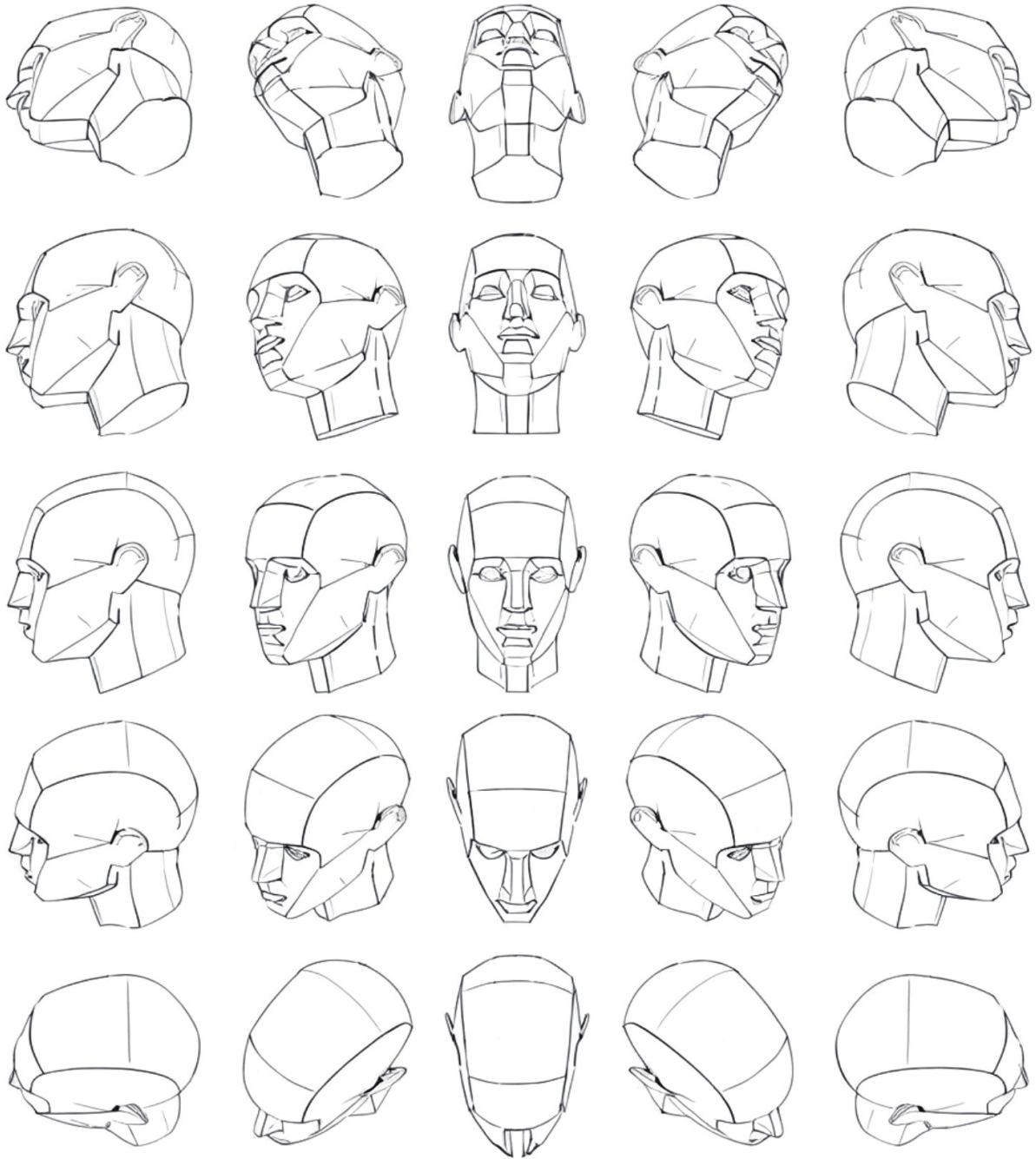


HEAD DRAWING

186

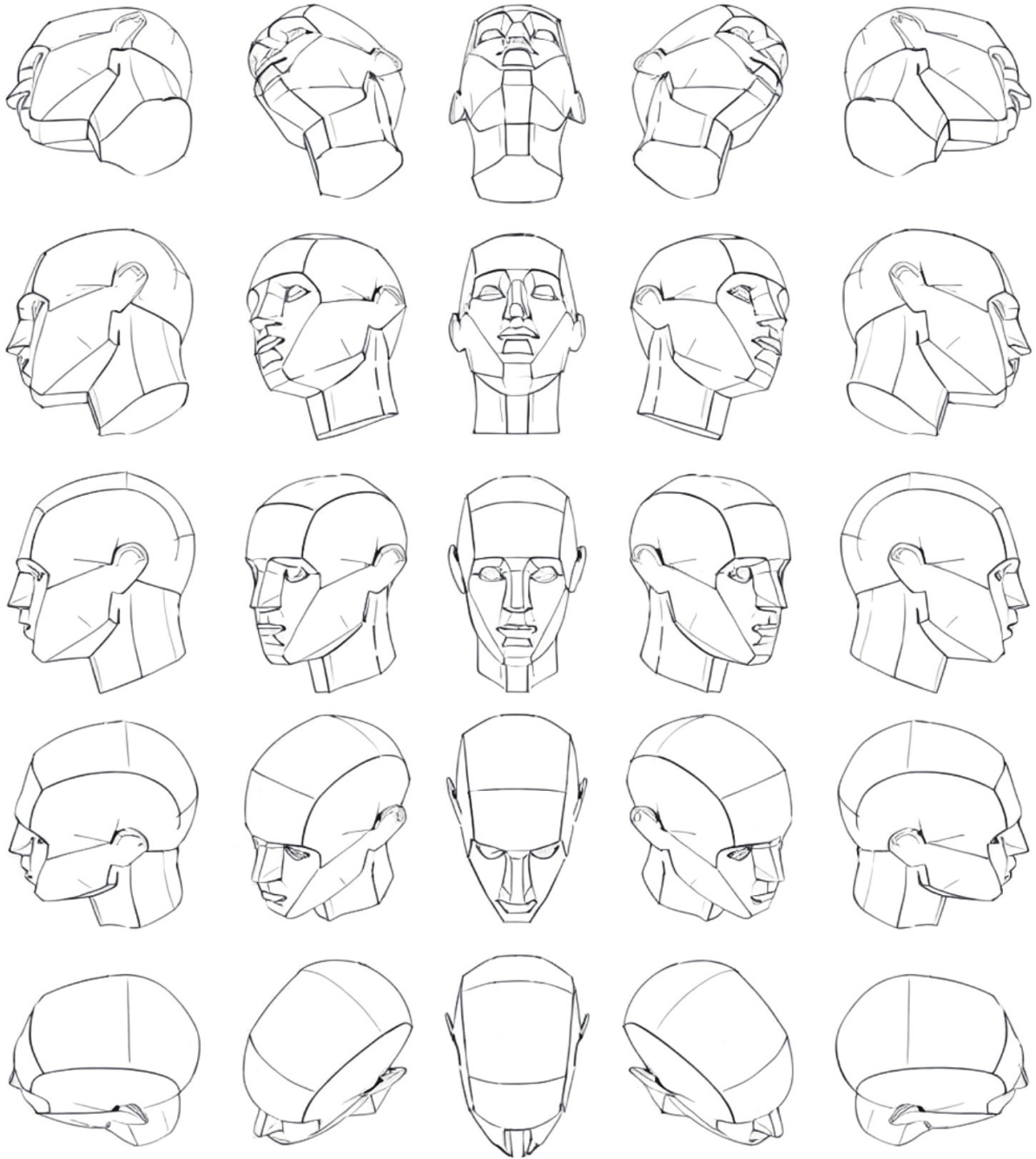
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HEAD DRAWING

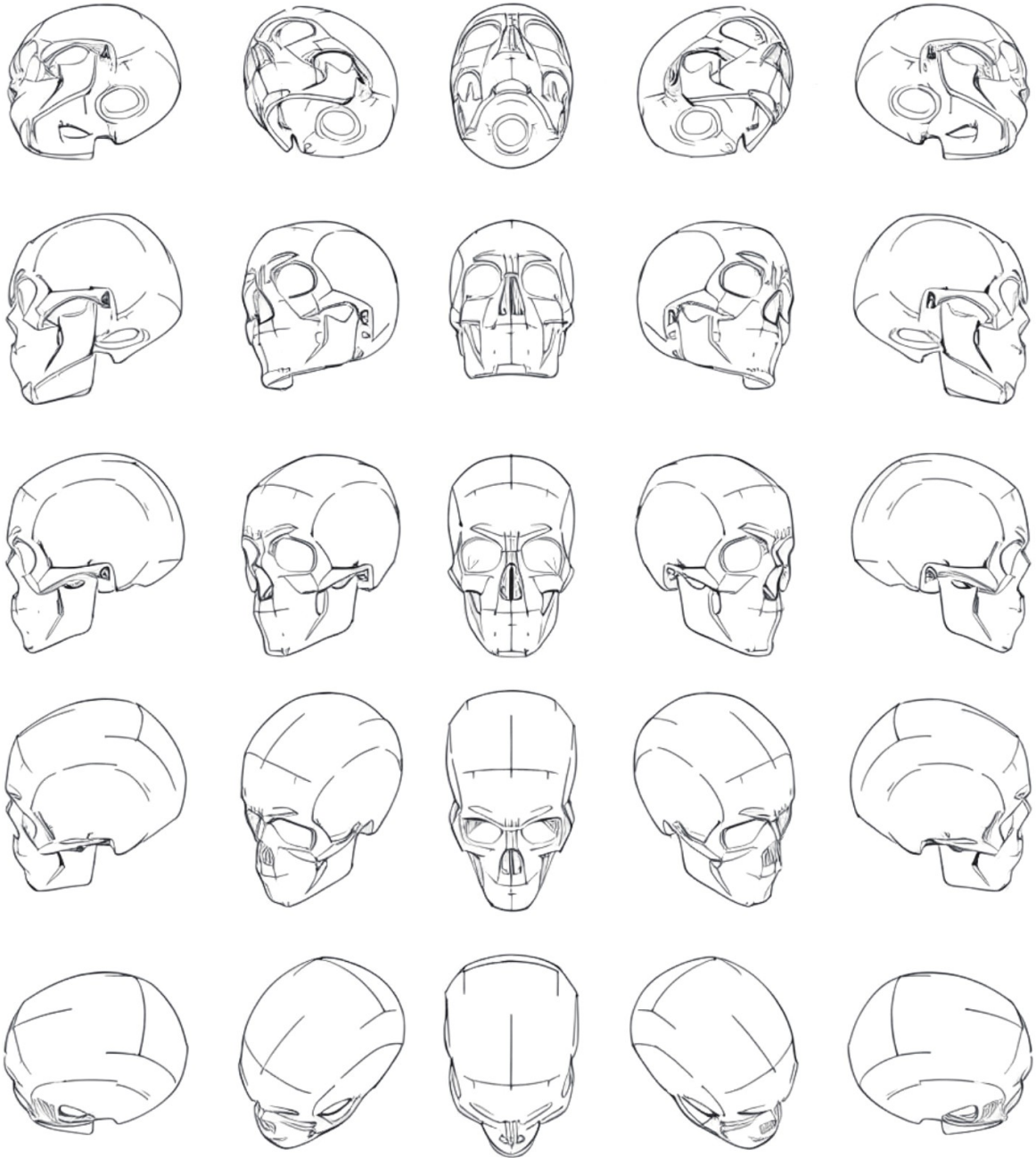
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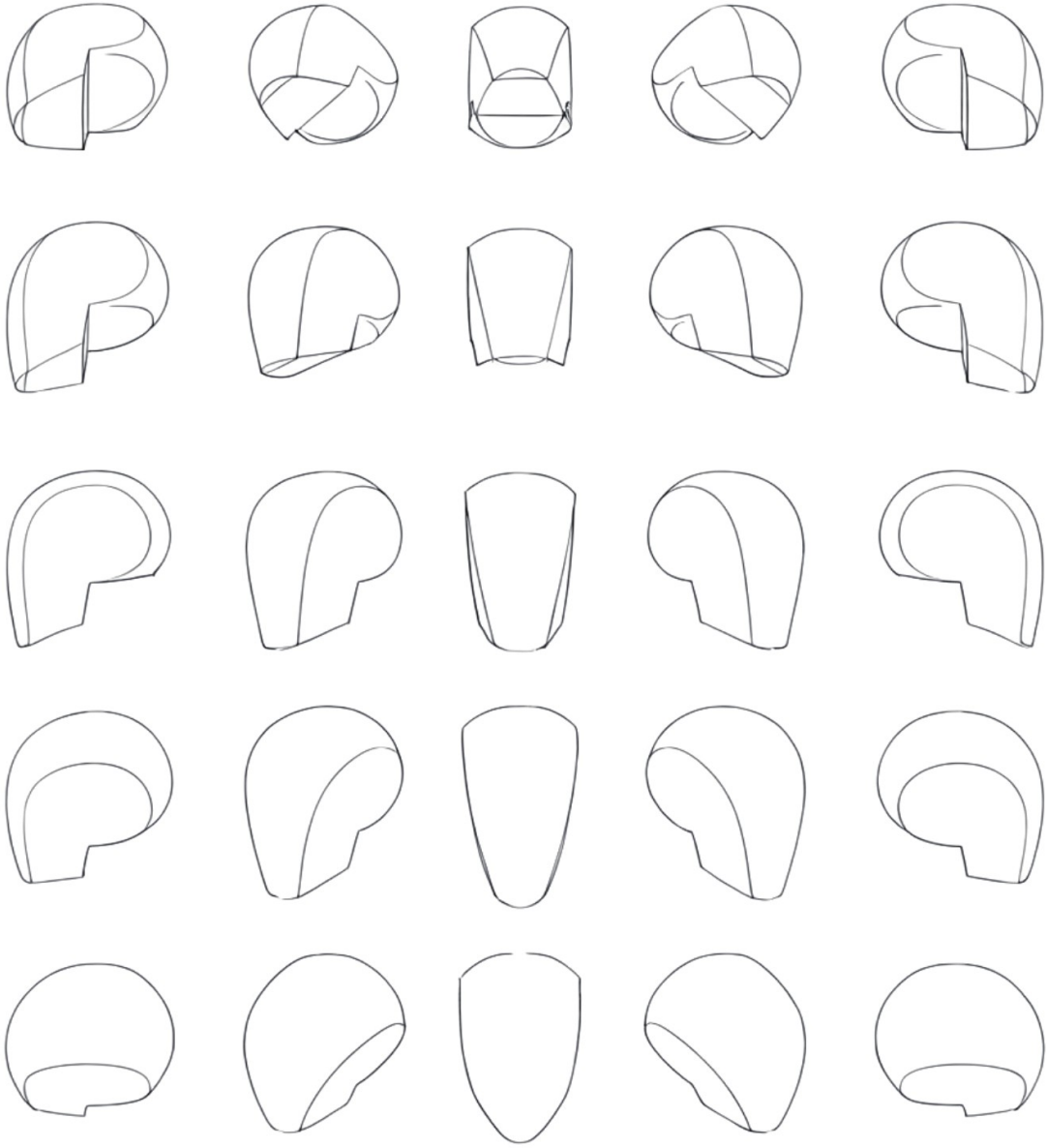


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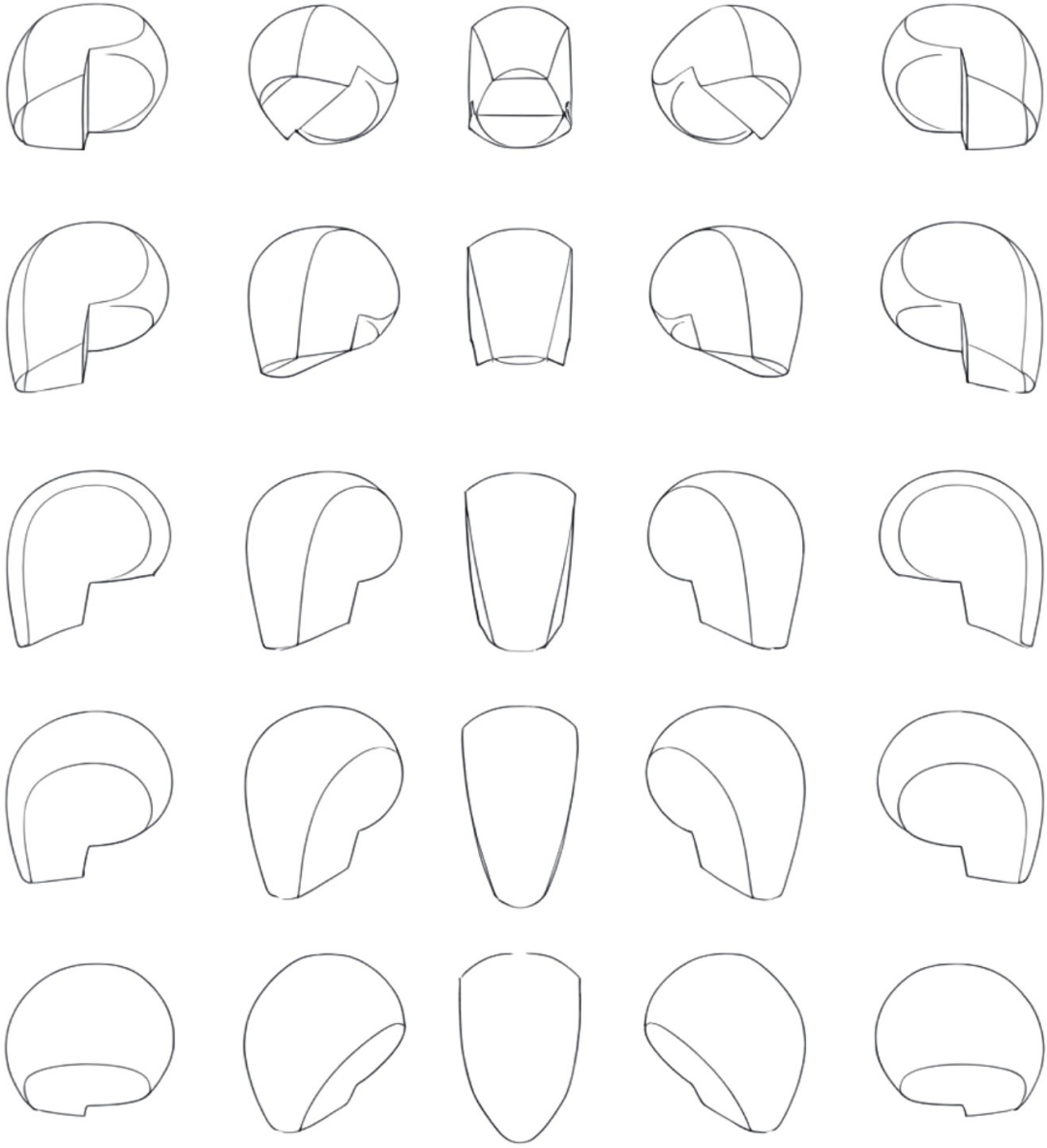
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HEAD DRAWING

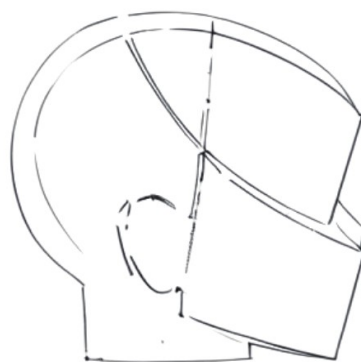
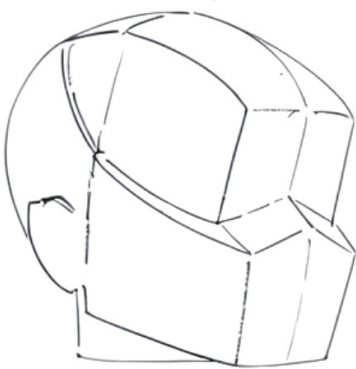
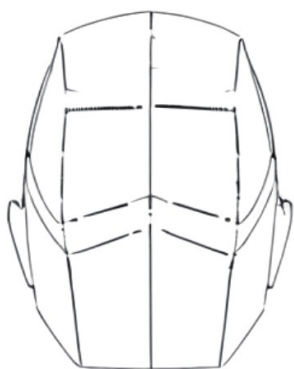
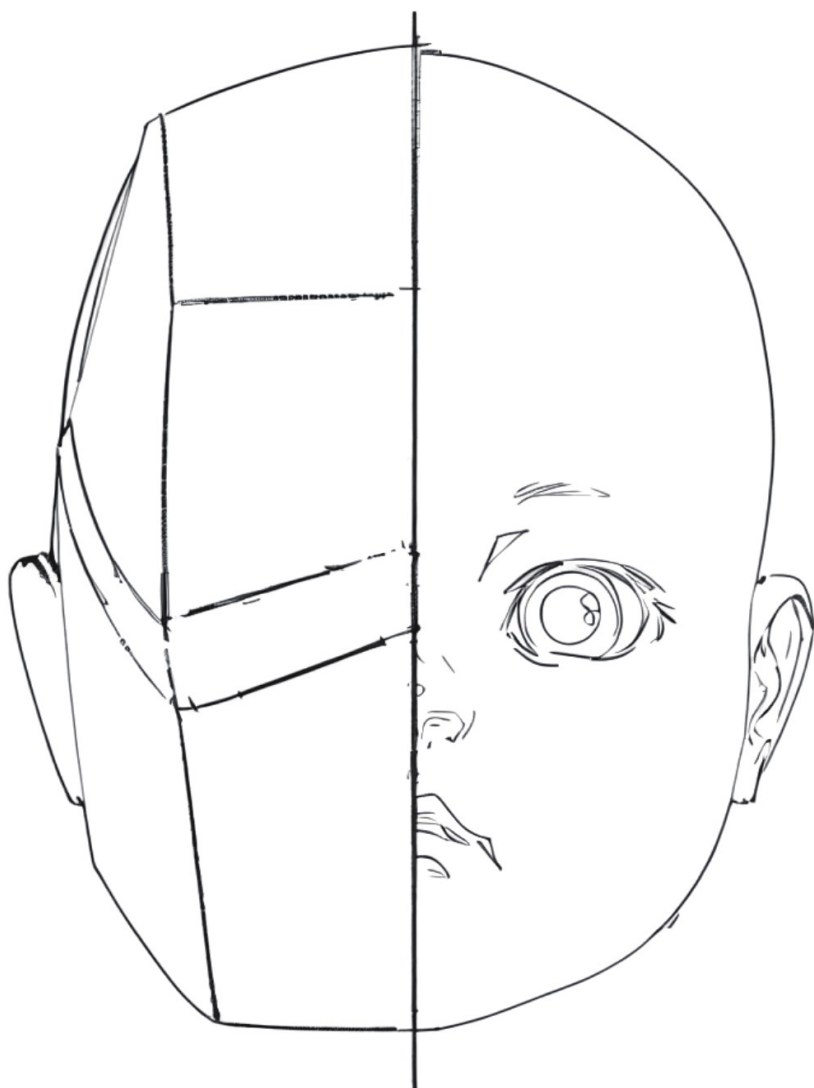
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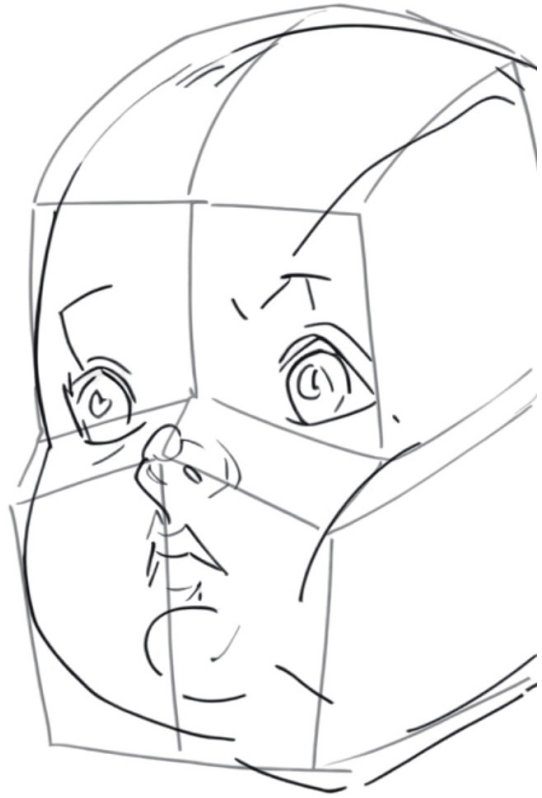
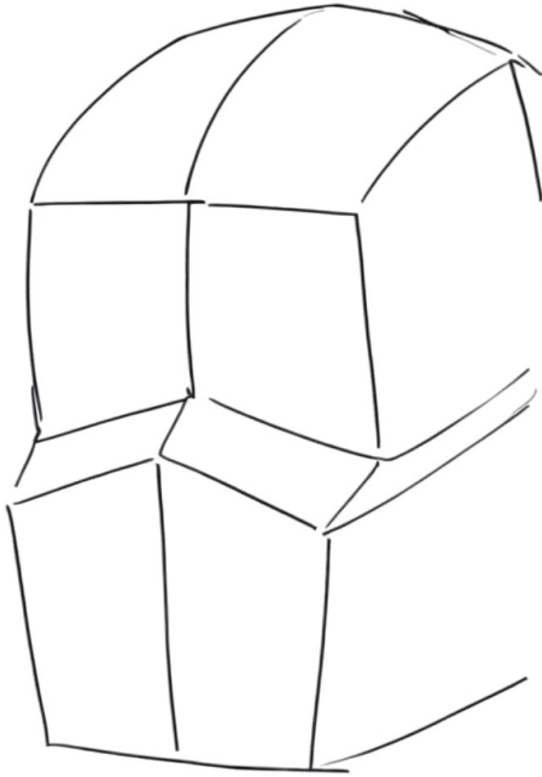
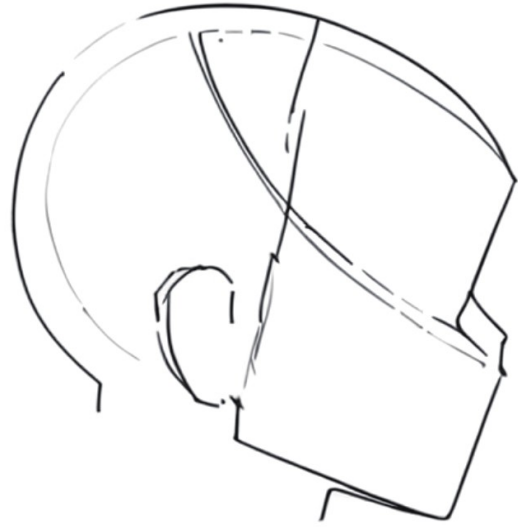


HEAD DRAWING

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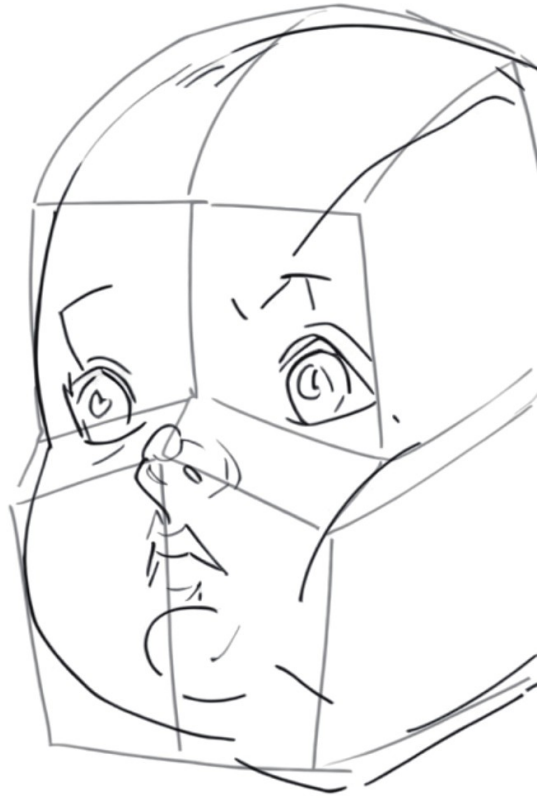
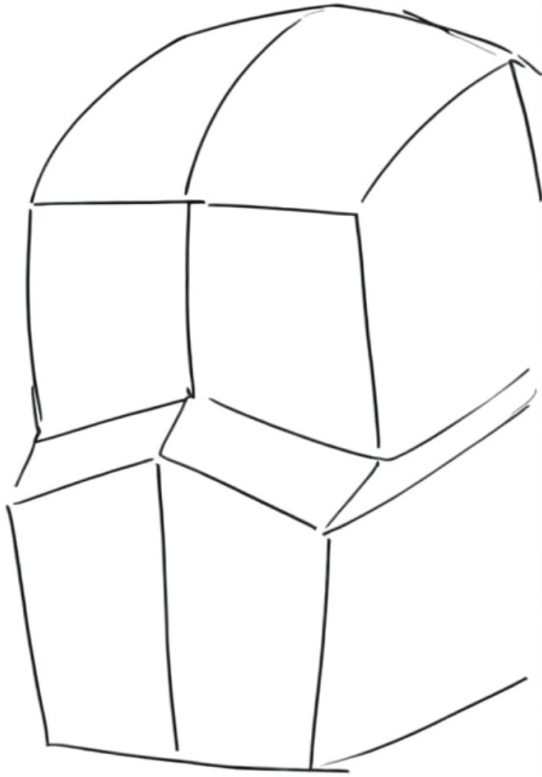
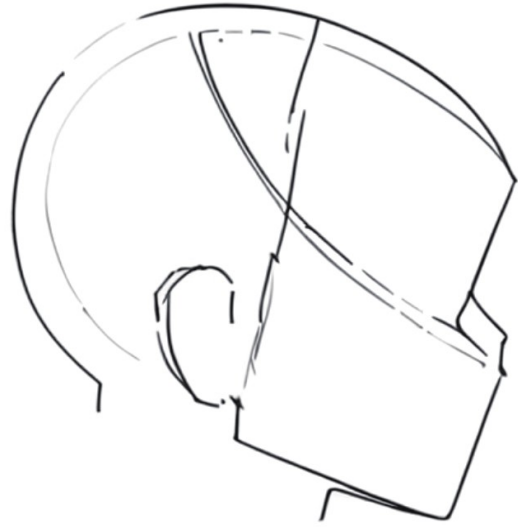
191





HEAD DRAWING

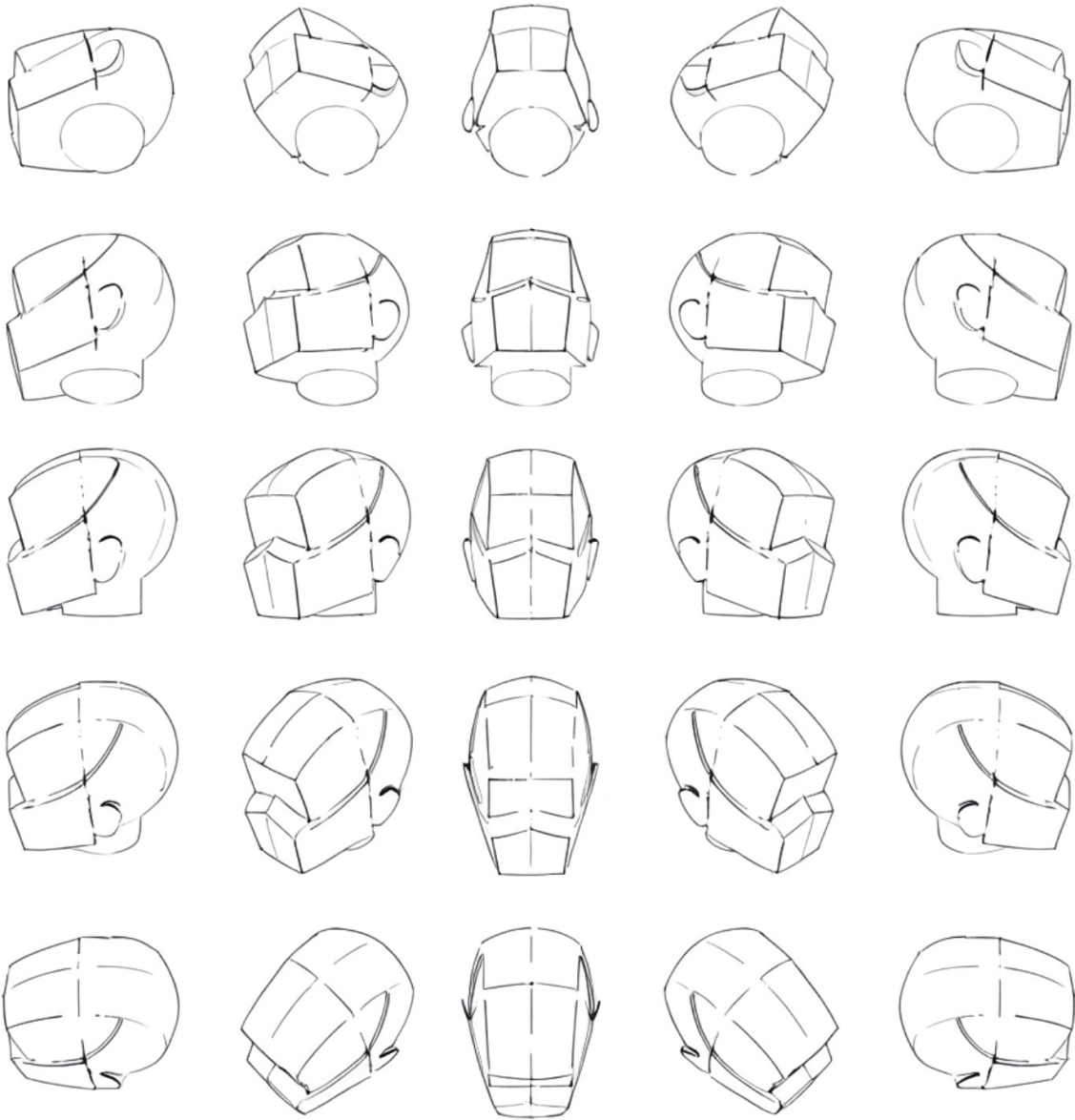
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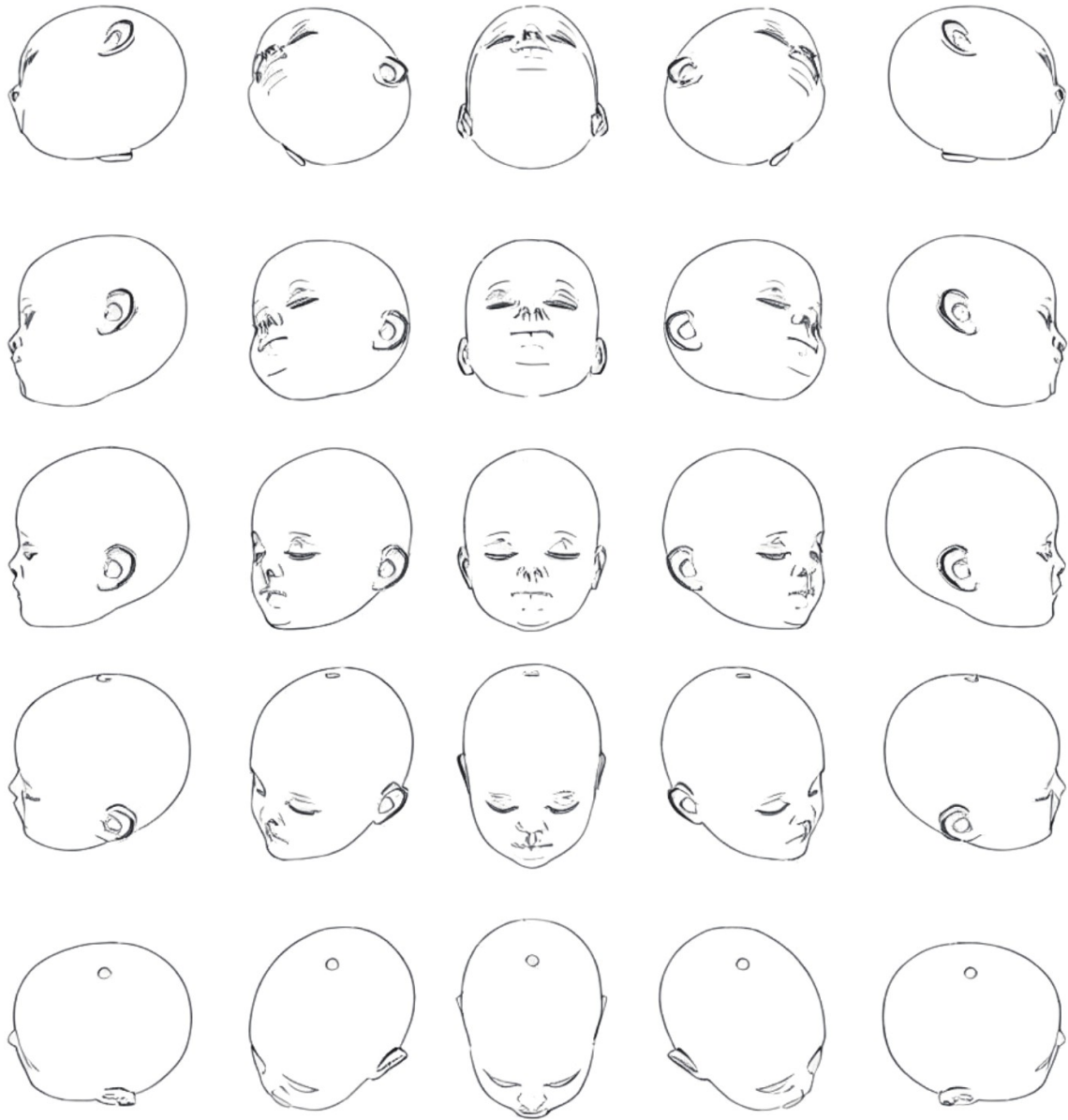


HEAD DRAWING

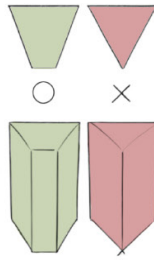
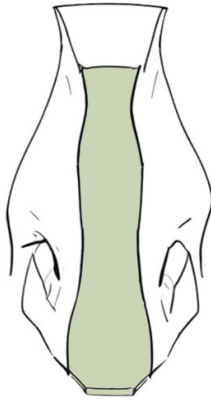
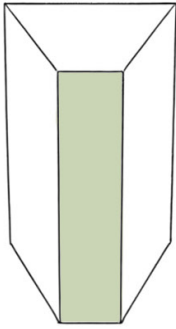
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193

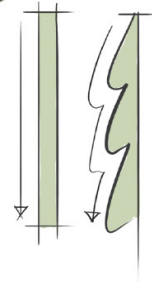




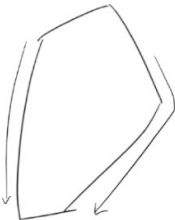
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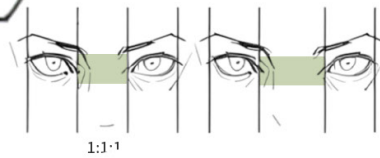
WRINKLE



EARS



EYE RATIO



1.



THE PROCESS
OF BEARD GROWTH

2.



DRAWING
STYLE